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THE ETUDE

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THE ETUDE

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THE ETUDE.

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It is with great pleasure that we announce that arrangements have been made with Mr. Everett E. Truette, of Boston, Mass., to supervise a new department in THE ETUDE, beginning with the September number. This department will include articles of interest to teachers and players of the pipe-organ and the reed-organ as well, with discussions of other topics that connect themselves with the work of such a department.

Yet we want our friends to feel assured that whatever is added to THE ETUDE in this way is truly additional to what has been included in the make-up of the journal hitherto. We shall not take away space formerly devoted to discussions of the practical work of the music teacher and use it for departments. We intend to give as much as ever before and after the new ideas. We trust that the work of the new department will command the interest and support of our readers and especially those who are directly interested in organ playing and teaching.

⁂

THE man of heart, of real courage, never becomes a pessimist. His character is too firm and sanguine. He may have moments of depression, but they do not last long. The musician should never be a follower of pessimism. It is opposed to the real essence of the art.

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THE pioneer in music must blaze his own way, but let him see to it that he makes a straight path and a wide, clear one, and his name will endure.

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How often we hear some one say, "I don't know anything about music, but I yield to no one in my love for it." This is the type of those who usually wish to set the standard of public taste.

⁂

SIR JOHN STAINER, as chief inspector of music of the Department of Education in England, has had exceptional opportunities to form a judgment as to the prospects for success in the musical profession. He declares that the profession is overstocked in that country, and that a serious crisis is at hand. Many musicians of both sexes, men and women of character and attainments, are on the verge of starvation for lack of steady and remunerative employment. He ascribes the condition in part to the fact that the profession has become a fashionable one.

This condition is also, to some extent, the case in the United States. The graduates of the conservatories in our large cities, the music departments of colleges and schools, besides the many pupils of numerous private teachers, form an army of young musicians of whom a large proportion enter the musical profession. This condition is in part inseparable from the great spread of musical education. Young people are fascinated with the study of music, and imagine that the practice of the profession will be equally delightful. But alas! how soon they are disillusioned. The tremendous pressure for the engagements and the pupils necessary to eke out even a scanty livelihood is wearing out the energy and heart of many a young man and woman who might have won a greater meed of success in some other walk of life.

⁂

THERE is one side of the appreciation of modern music that often escapes those who criticise others for not caring for the works of the so-called modern masters. Modern music avoids the old architectural idea of well-made music, and strives to express the moods or intellectual ideas of the composer. Of course, it sometimes happens that the expression of moods will correspond to the older methods of composition-technic, but in general we can say that modern technic in composition is the technic of expression, and the composer is constantly striving to invent new forms of expression. Naturally these new forms are vague and unfamiliar to the hearer. Should the latter be blamed for failing to appreciate the expression of a mood or concept when even the composer does not claim that he has given a true and adequate expression to it? Let the ultra-modern enthusiasts give the conservatives time to grow familiar with the new expression.

⁂

THE demand of the people for summer pleasures, the necessity of the dwellers in cities for relief from the heated air that goes with sky-scrapers and asphalted streets has evolved the suburban grove and picnic grounds and open-air concerts. No pleasure resort is complete without the band-stand or orchestral platform, and a most encouraging sign is that every conductor feels it necessary to give what is called "good music" as part of his program. Theodore Thomas recently said that people like music that is familiar to them. When the best in music is made familiar to the public, no matter whether it is by a symphony orchestra or by a brass band, they will rejoice in an improved taste. The point that every one who is earnest for an improvement in the public taste for music must keep in mind is that the people must hear music and much of it. We hope that every town in the United States will have public concerts during the rest of the summer season. So far from standing aloof from the "village band" and privately criticising its repertoire, let every musician join heartily with the leader and help in getting up programs. He will be astonished to find that he will be met more than half-way.

⁂

WE very seriously doubt the good taste of "scolding" articles, just as "scolding" sermons are to be condemned. It is so easy to criticise and to find fault. When a teacher has decided to write something for a musical journal, the chances are very great—that is, unless he is an experienced writer—that he will find fault with conditions that surround him. The dispassionate reader may well wonder whether it would not be much better for the one who is finding fault to take off his coat, figuratively speaking, and set to work with all his power to help to improve the conditions he deplores. It was of President Lincoln, we believe, that it was said that he accomplished much because he was satisfied with the results of his labors, even though he did not reach the full measure of success he had striven to attain.

Another writer has well said that "Success is not excelling or equaling some one else, but coming up to the level of your best." In other words, every man is the architect of his own fortunes; he carries within himself the measure of his success.

A man who won fame in spite of blindness had a wife who said a great thing when she replied to a complimentary allusion to her husband: "He is not more clever than other men; but this he has done: he has made the most of his capacities and his opportunities."

The man of overweening conceit never scores a success, for what he accomplishes will never seem adequate to his merits from his point of view. The man who views himself as an average man, whose need is to develop "his capacities and exploit his opportunities," is the one who wins and deserves success, for he develops himself and increases his capacity for future labor.

⁂

A FAVORITE expression, these days, is "Search-light." Every teacher can well afford to turn the "search-light" of experience and a conscientious, honest heart upon his work of the past year, in order to secure better results in the season soon to commence.

⁂

To quote Oliver Wendell Holmes, the summer has set in with its customary inclemency. With the gentle Antocrat this is a fling at the proverbial uncertainty of the New England climate. With musicians the summer severity which they may deprecate has nothing to do with climatic considerations.

At this time of the year, which the French expressively call *la saison morte*,—the dead season,—the musician's occupation is gone. He is left with idle hands—possibly with a light pocketbook and a heavy heart. A favored few are able to slip the leash and to be hither and away where fancy leads, but extensive travel, with its many enchantments and broadening influences, is the exception and not the rule. The rank and file must content themselves with a modest outing—if at all—conducted on an economic scale. No matter how modest or how short this outing may be, every musician should have it.

It is the truest economy to provide for a few weeks of thorough change. Let it be idleness or, perhaps, better yet, a diversion of energy into non productive lines—fishing, hunting, bicycle riding, or what not—according to fancy. Let him get away from his profession and accustomed surroundings, and, like Antæus in the fable, renew his strength by contact with mother earth.

It is but a pale and anæmic civilization which clings always to the haunts of men. Give the body all the change and activity that seem desirable; let the mind rest for a season. After a while rest will become grateful to the body and then the mind can travel.

The world of literature is open for excursions involving neither fatigue nor satiety. Read the book which during the teaching season you have put aside to that indefinite period "when I shall have the time." Get

In touch with the questions of the day, which may hap have been crowded out of your mind by the interests and pressure of professional life. Form an opinion on anti-expansionism and imperialism; it does n't matter which side you take, so long as you link your mind to the outside world of which musicians often are but vaguely conscious. Find out just what is meant by the higher criticism. Even the Alaskan boundary may be used as a means of grace in thought-stimulation. Or, study a language, if no more than to read it and learn the fascination of gleaning ideas disguised in an unfamiliar tongue.

Read books on music, but preferably such as do not treat specifically on your own branch of the art. Those you may be trusted to read attentively at any time. Read general history, criticism, esthetics, allied subjects, and when you go back to your piano, your organ, your violin, or your singing, you will be surprised to find how much more keenly alert your senses are for your own specialty. Breadth of culture, knowledge of general literature, acquaintance with the world of action, are demanded more imperatively than ever from the musician. Nor let the social graces—or shall we say arts?—be neglected. Visit old friends; make new ones. Rub up the pieces you used to play so well; practice the songs which were so well adapted to your voice; learn others as good from different and newer composers. If your musical gifts attract attention, and thus aid in building up next season's class, no harm will be done, and in this way the dead season may be made, in its results, a live season.

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WHAT lends nobility to the vocation of teaching, because making it a labor so arduous and difficult, is that the teacher must make not one patient study of a type, and apply that one unit of measurement to all who come for instruction, but that he must make that same patient study of every individual; not one problem, but a hundred. For this reason that teacher makes the most progress who is so qualified by nature as to have easiest access to the individuality of those whose studies he is called on to direct. His must be of a plastic temper, a facile disposition; one of patience and capacity for unselfish *interest* in people; that interest which, as by a delicate flattery that no child is too young to feel, can alone give him entrance into the natures he is expected to train.

And it is only by an intimate knowledge of the nature and temperament of *each* of his pupils, and a tactful, careful manipulation of it, that any one can call himself in position to *teach* that pupil. If this knowledge of temperament be incomplete or superficial, so much the more difficult the job of teaching. How many teachers are handicapped from total lack of all insight into and familiarity with human nature; and how many discouraged and perhaps ruined pupils can tell of one teacher's failure to comprehend their mental capacities and analyze their feelings sufficiently to be able to successfully cultivate and sharpen those feelings! It is nature that elects the fittest person to the high office of teacher, not merely the caprice or the ambition of that individual.

∴

A COMMON matter of notice to observant residents in the smaller towns is the bitter and jealous antagonism sometimes waged by each teacher against every other teacher in the town; probably pretty much due to indiscreet rivalry of the pupils themselves; to the boasting of one of the merits of his teacher over that of his friend, or to the tattle of gossipy tales exchanged from neighbor to neighbor; probably due to difference and supposed superiority of methods of teaching, and to the rivalry that naturally springs from sharp competition. Yet, often, how disastrous to the musical interests of the community may be that jealous antagonism, often pushed to extremes! How much greater might be made any town's capacity for music by a confederation of all the teachers; that by their combined efforts each might assist in the accomplishment of what could not be thought of with jealousy and fierce competition working to the detriment of what each may be individually trying, though with ever so brave a struggle, so vainly to do!

THE ROAD TO PARNASSUS.

BY HENRY C. LAHEE.

WHEN a traveler undertakes to climb a mountain he sees before him nothing but the steep path bristling with difficulties. He overcomes one obstacle only to find himself confronted with another. At times it appears as if there was no way, either forward or back; but he pushes on, he follows his guide, or, if he has no guide, he has faith, because others have traveled the same path before and he knows that it can be done. Presently he comes to some rock or pinnacle on which he can rest and look around,—a temptation too great to be withstood. He is now able to obtain a view of the valley, and the sight cheers him. He knows that he has made progress, but turning again to his task he sees nothing but the great mass up which he must climb. This time, however, he has more courage, the courage necessary to brace him up for still greater efforts, and at last he reaches the summit.

He is now able to obtain a view of all the surrounding country. North, south, east and west the panorama is open to him. He looks down into the valleys and beholds the roads winding along the level land, leading to no point of vantage. These are the roads along which the unambitious plod with limited horizon and no sense of exhilaration. He sees the rivers descending to the great sea in which they are lost. He sees the road up which he has climbed with so much difficulty, but now it looks easy, its jagged rocks are invisible, the difficulties which seemed insurmountable are lost in the grandeur of the task accomplished.

It is thus with musical life. The person with little knowledge ambles along the level road. He sees the mountain, but can not realize the view to be obtained from the summit. He feels that it is unnecessary to climb and thinks he knows all that is worth knowing.

By and by he hears from one who has climbed—perhaps only a little way—the joys to be obtained by plodding upward instead of horizontally, and he becomes imbued with ambition. He decides to climb, but still, tolerably contented with himself, he is not willing to do all that his guide and teacher advises, and he flounders about piteously. Perhaps he decides to keep on the level road. Perhaps, after a struggle with himself, he takes the advice offered him, and throws himself into the work. When once this victory over self is gained, the reward is not long in coming. A little hard work, and he is able to look around upon the valley and realize his gain. And now he is convinced. He must seek a guide who has been higher. The year of work which was to place him on a sufficiently exalted pinnacle simply reveals to him the fact that to reach that point several more years of work are necessary. The point which he has reached is only a little way up the mountain, but it has shown him that which fills him with determination to keep on, and he realizes in what a lowly situation he has been traveling.

There can be but few teachers who have not passed through some part of this experience, and there can be but few who have not experienced the difficulty of imbuing their pupils with the ambition which is essential for making the first ascent. Laziness, outside pleasures and duties, lack of interest, self-sufficiency and diffidence are the difficulties with which teachers have to deal in getting their pupils to work.

The hardest task for the teacher is to coax these pupils on and upward out of the level road of ignorance to some point at which a retrospect can be taken and the intelligent enjoyment of music can be indulged in. From that point the pupil begins to work with the teacher instead of against him. In fact, pupil and teacher are climbing together, though on a different level, and all are pushing on toward that pinnacle which so few reach.

The work of the conscientious teacher is always hard. There are always obstacles which discourage both teacher and pupil, and the teacher, through his experience, must give the pupil confidence and encouragement. It is not always wise to find fault,—it is far better to point the way toward improvement. The pupil, if imbued with ordinary intelligence, will realize the faults.

The greatest credit is due to those humble teachers, themselves steadily climbing, seldom receiving their due, who implant the first seeds of enthusiasm and ambition in their pupils, even though their methods and technic may not be the most perfect.

The wrecks by the wayside, the failures of other people should not discourage one, but rather cause him to rejoice that so many have risen out of the valley of ignorance, even though but a short distance.

SONGS FOR THE PIANO.

BY MARIE BENEDICT.

SONGS without words, do you ask? Yes; though by no means always so designated in black and white. Songs in which the piano is both solo and accompanying instrument; songs which it sings in sweet independence of the vocalist, its melody telling the story in its own beautiful way, when but given the opportunity to do so.

Any composition in which the thought is principally melodic resolves itself at once into two distinct parts. First, the solo; completely individualized, as clear in its separate outline as though announced by the voice or by another instrument; not hammered out, as if the piano were a xylophone, but its sustained tones singing the theme, as the piano will sing, if the player but persuades it to do so. Truth to say, this pianoforte of ours is thought of too little as a stringed instrument; too entirely as an instrument of percussion. The second part, the accompaniment; always subordinated to the solo, but never sinking to nonentity; the harmonic background necessary to the full revelation of the melodic picture; not in monotone, but with harmonic tints changing in accord with the requirements of different portions of the picture.

Such are Raff's "Eclogue," Brassin's "Nocturne in G-flat," Hollaender's "Canzonetta," Heller's long-familiar "Slumber Song," and the innumerable other nocturnes, reveries, and mood-pictures of different types. The theme is no less clearly a solo part when lying on the upper surface of chords; it must never be merged in their harmonic flow, but, supported by their under depths, take its way, as distinct in individuality as is the swan sailing on the rippling surface, or the calm, still reaches of the river.

This effect may be secured by peculiar pressure on the upper notes of the chords, which at once individualizes the theme, with just sufficient emphasis on the lower portions to bring out their harmonic coloring.

The necessity for the condition suggested, the individualizing of melody and accompaniment, may seem self-evident; but the pupil too often forgets that the former is to the latter as the jewel to its setting; never to be covered by a golden network, but only so surrounded that it shall shine with more perfect beauty, its charm enhanced and intensified, but never screened.

MUSICAL ART THOUGHTS.

MRS. H. STRAUB.

Who knows of a better musical heaven for any country than "a limited number of thorough, divinely inspired professionals and a host of enthusiastic amateurs"?

The giants of to-day are not measured by the yard.

As physical exercise develops our physical nature, so mental and spiritual exercise develops our mental and spiritual natures.

The road to Parnassus is not laid out with carpets.

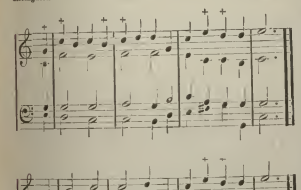
Affluence favors the sway of the senses and dampens the fire of the soul.

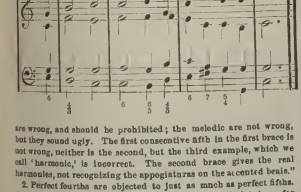
The few rich men who ever succeeded in reaching the heights of genius did not succeed through wealth, but in spite of it; they were mental and moral giants.

QUESTIONS AND ANSWERS

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

C. T. B.—1. Elaborate reasons have been given why consecutive fifths are forbidden in music. You can find these in various works on harmony. The most common explanation is that the bad effect of consecutive perfect fifths arises from the suggestive of two different scales which they produce. This is especially true when the roots are distant from each other but a second. Forbidden consecutives are, generally speaking, more objectionable in vocal music or in music written for four instruments. In pianoforte and orchestral music the ill effect is often lost in the mass of sound. Violations of the rule can be found in the works of many composers. In most cases some reason can be given for such violations. We quote an illustration below which was given by Rheinberger, the pioneer and greatest teacher of theory in Germany. He says: "We distinguish between harmonic and melodic fifths. The harmonic





are wrong, and should be prohibited; the melodic are not wrong, but they sound ugly. The first consecutive fifth in the first brace is not wrong, neither is the second, but the third example, which we call 'harmonic,' is incorrect. The second brace gives the real harmonies, not recognizing the appoggiaturas on the accented beats."

2. Perfect fourths are objected to just as much as perfect fifths. When a third is below the fourth the ill effect is obviated, as, for example, chord E G C followed by F A D.

3. Richard Hoffman was born in Manchester, England, in 1831. He has lived in the United States since 1847. There is a Richard Hofmann (notice the different spelling) who is a German, and, we believe, still living at Leipsic. The composer, H. Engelmann, is a German by birth, but has resided in Philadelphia for some time.

R. E. W.—The largest pipe-organ in the world is in the Town Hall, Sydney, N. S. W. It has four manuals and 126 speaking stops. You will find further information on the subject in the "Question and Answer" department of THE ETUDE for January, 1899. We do not know of any fine organ in the Congregational Church at Great Barrington, Mass., the gift of Mark Hopkins, the millionaire. But we have seen photographs of a very fine organ in the home of Mr. Searles, at Great Barrington. Mr. Searles, who married the widow of Mark Hopkins, is an enthusiast on the subject of organs.

J. E. R.—"The Well-tempered Clavichord" is a translation of the name Bach gave to a collection of preludes and fugues in all keys. At the time Bach wrote these pieces composers used the keys having but a few sharps or flats, these keys being favored in the tuning; indeed, an old system of tuning recognized only the accidentals—B-flat, E-flat, A-flat, and F-sharp and C-sharp. The A-flat was thrown slightly out of just tune so as to serve as G-sharp, to make the major third to E, the dominant of A, which allowed the use of this key. Bach took up the system of tuning by equal temperament, which aims to make all keys equally, though very little, out of tune. To show the advantage of this he wrote the preludes and fugues mentioned before.

A. H. W.—The sound of the Italian *c* is like the English *ch* before *i* or *e*, and hard before other vowels; double *cc* follows the same rule, simply stronger; the Italian *ch* is like the English *k*; the French *ch* is soft, like the English *sh*.

F. B. H.—1. To give a full list of the stops used in pipe-organs would be difficult to do, as the names vary in different countries, and even among different builders. (This, however, applies to what are known as "fancy" or "solo" stops, rather than to foundation stops.) A well-balanced organ of three manuals will possess stops of the following character, viz.:

Great Organ.—Double open diapason, open diapason, stopped diapason, Doppel flute, viol di Gamba, trumpet, principal, Rohr flute, fugara, clarion, fifteenth, twelfth, cornet, mixture, super-octave.

Choir Organ.—Double-stop diapason, open diapason, dolce, flute, clarionet, stop diapason, harmonica, flute d'amour, gemshorn, piccolo, sesquialtera.

Swell Organ.—Grand bourdon, open diapason, stopped diapason, salicional, Hohl flute, trumpet harmonic, bassoon and oboe, principal, Spitz flute, flautino, nasard, mixture.

Pedal.—Contra-basso, bombardon, double open diapason, violon bass, sub-bass, trombone, trumpet, violoncello, octavebass, flutebass.

The above are all known as "speaking stops," and do not include stops used for mechanic purposes. Very large organs contain many stops of the "fancy" sort, such as "Vox Humana," "Cor-de-nuit," "Vox Céleste," "Cor Angelis," "Un da Maria," etc., etc.

2. The stops used on a reed-organ will depend upon the number of reeds in the instrument, two stops usually representing one set of reeds. They take their names from the pipe-organ, and agree with them as regards pitch, but *do not* reproduce the individual qualities of tone as do the stops of the pipe-organ.

3. It is not possible to give full directions for making the various possible stop combinations in reed-organs. This can only be done by practical instruction while at the organ. It belongs to the art of registration, and requires not only general rules, but especial treatment for each piece played.

J. S.—The distinction between classic and popular music has often been drawn. Sometimes classic music is popular—so popular that it has been handed down from one generation to another.

Popular music is the music of to-day,—the people's music. The word "popular" came into English from the Latin *populus*, "the people." *Classic*, also of Latin origin, came from *classis*, "a class or rank of people, especially the first or highest rank." This is the usual significance of the terms. Popular music appeals to all classes, ignorant or learned; classic music, that of the highest class, sometimes attracts only the cultured few.

Strictly speaking, however, classics of all sorts are masterpieces fit to compare with the fragments of Greek and Roman art and literature which have come down to us. The study of Greek and Roman literature and thought constitutes what is known as a "classic education." Hence, more modern masterpieces, that have become subjects of study and imitation, are said to be classic, and the word classic is often defined as "worthy of study and imitation," especially from the Greek standpoint.

The classic period of English literature, as distinguished from the romantic, was founded on Greek ideals and imitations; while the romantic sprang from Celtic and Gothic inspiration, materials, and feelings.

In music, classic compositions, if not written on a Greek basis (as were the operas of the French school, including Gluck), were at least the product of a period of creative thought when Greek culture dominated literature, music, and art. Romanticism was the reaction against the classic—that is, the Greek method and manner. In classic periods style usually is paramount; in romantic or in popular reactions (they are allied) feeling is more important than finish.

J. S.—Various editors have attached various shades of meaning to the sign, a dot under a slur, the most obvious being that a note thus marked should be slightly separated from the next note following.

Germer proposes that in technical exercises of repeated notes the finger should not quit the surface of the key before the next attack, and uses this sign to denote this technical idea.

It is quite clear that if the key is not quitted before it is struck the second time, it must be *played by pressure*. The real significance of the sign ‿ or ‿‿ is always "press out the tone, and give the effect of detaching it from the next tone." Very often this is best done by a slight forward push from the elbow upon the playing finger; one dot, however, under the end of a slur reminds the player that the final note is to be played more or less staccato.

A. M. V. D.—THE ETUDE has lately published an article on the classic relationships of rag-time, a form of music which certainly is in itself far from pernicious. Rag-time is not unwholesome, but rag-ged technic, which nine pupils out of ten affect, when they play rag-ged music, which nine pupils out of ten affect, when they play for dancing, is. The difficulty is with the accent, which pupils in best done by a slight forward push from the elbow upon the playing finger; one dot, however, under the end of a slur reminds the with weak fingers insist on obtaining by a hard blow delivered from the wrist.

It is very good practice for pianists to play for dancing where the technic is sufficiently formed to admit of it. The swing and life time is often best obtained by change of finger, and that a finger this gained greatly improves all their other music.

We would add that accent on the repeated note so common in rag-raised very high and driven down very suddenly makes a correspondingly sharp accent, even when combined with a quiet hand and loose wrist.

C. O.—It is possible to become a good pianist, even if the player has but a poor education; but why rest satisfied with a poor education? Education—Latin, *e-duco*—means "a drawing out"; it is the "drawing out" of all there is in a man. If music is in him, education is drawing that out. If he has imagination, education is drawing that out. If he has a love of abstract reasoning, mathematics is the drawing out of that faculty. If a man were to say to himself, "Music is the expression of the emotional life in beautiful combinations of tone, and the more beautiful my inner life is, and the more I fill my mind with images of beauty of every sort, the finer will be my message to deliver in music; and the more exactly I cultivate my perceptive faculties, the more perfect my expression in music will be"—if he would do that he would be on the road to becoming an artist, school education or not.

"As a man's thoughts are, so is he. Let him transform himself into beauty by thinking, speaking, acting it, by feeding his soul on it, and he can't help giving it out. Now, an artist is a man who in the prosecution of his occupation gives out beauty.

NEW PUBLICATIONS

MANUAL OF ORCHESTRATION. By HAMILTON CLARKE, Mus. Bac. (OXON.). With an Appendix by George Oaker, Mus. Bac (Cantab.). Published by J. Curwen & Sons, London. Price 60 cents.

This manual (124 pp) is one of the many helps which nowadays abound for the instruction of the untutored public in music. The author explains that it is designed especially to enable amateurs to follow intelligently the performance of orchestral music.

It is rather a gossipy review of the different orchestral instruments and of the methods of combining them effectively and purely in writing for the modern orchestra. The treatment is practical and is accompanied by numerous illustrations. The subject-matter is good and can be read with profit. The author's style is familiar and weakened by an overuse of italics and indulgence in fine writing, so that his work falls distinctly behind that of several American writers in the same field—Krehbiel, Henderson, Elson, and others.

The appendix by George Oakey gives a clear, concise description of each orchestral instrument, its range, technical peculiarities, effective compass mechanism, etc. In many respects this is the most valuable part of the book, and can be strongly recommended to students who wish to acquaint themselves with the peculiarities of orchestral instruments, with a view to writing for the orchestra.

HYMNS AND THEIR STORIES. By A. E. C. Published by the SOCIETY FOR PROMOTING CHRISTIAN KNOWLEDGE. London. Price 80 cents.

This is a compact little volume of 168 pp., with an introduction by Edgar C. S. Gibson, prebendary of Wells Cathedral, England. Notwithstanding its limits, it conveys much information on the subject of Christian hymnology, and the scheme is comprehensive. It begins with what are called Bible hymns, or canticles not in strict poetic form, such as the "Magnificat" and the "Gloria in Excelsis." After these the hymns of the early Christian Church are taken up in chronologic order; Greek and Latin metric hymns, with their English translations as known at the present day; hymns of the Eastern Church; medieval hymns; Christmas carols, etc., to the modern hymns of England and America and other nations. There is not so much about the music associated with these hymns as might be desired,—there is, in fact, very little,—but this is not possible from the limited nature of the publication. Naturally, also, the standpoint of the author is English, as associated with the Established Church of England, rather than American. It will be found useful to clergymen and choir-leaders who may wish to give song services with especial reference to the hymns employed. Such services, including the relation of historic facts concerning the hymns and points of interest in connection with them, have been found deeply interesting, and tend to awaken an appreciation of this neglected part of public worship. In case this little book should prove too limited in scope and meager in detail, Dr. Julian's "Dictionary of Hymnology" can be consulted. This is a much larger and more exhaustive work, and is the standard for reference on this subject.

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BACH lived for the most part of his career in small, obscure German towns; he seldom traveled far afield save for the purpose of listening to organists. He never thought of making money, since most of his music was written for different religious institutions, gratis; the fact that he labored con *amore* for himself and his numerous family and never heard many of his own compositions properly performed shows that he did not count either fame or fortune. In short, the considerations which usually influence men in their work had not any weight with the old Leipsic cantor.—*Musical Opinion.*

MUSICAL ITEMS

An English dealer says that England uses 10,000 American organs yearly.

A San Francisco correspondent says that plans are under way for a first-class musical college in that city.

A new book by Mr. Louis C. Elson is soon to be issued. It is to be called "National Music in America."

Richard Stahl, a well-known composer of operatic and melodramatic music, died in New York last month.

The exports of musical instruments for May, 1899, show an increase of fifty per cent. over the preceding year.

Rimsky Korsakoff has written a stage work somewhat in the style of a cantata; Mozart and Salieri figure in it.

Mr. Emil Paur has accepted the position of conductor of the German Opera in New York City for next season.

Joseffy will not play with orchestra during his approaching concert tour. He will confine his work to piano recitals.

Paderewski will leave Europe November 29th. His first recital will be in Carnegie Hall, New York City, December 11th.

An English contemporary says that the sale of Stephen Adams' "Holy City" has reached half a million copies annually.

An offer has been made to the Guildhall School of Music, London, to found a series of scholarships to train English tenors.

Henri Marteau, the French violinist, will make a short concert tour in this country, beginning in New York City in November.

Mascagni has organized an orchestra to play at the Paris Exposition in 1900. Later, he intends to give a series of concerts in London.

An attack of whooping-cough prevented Herr and Frau Mottl from taking part in the Bayreuth Festival. Ailments are no respecters of person.

De Pachmann, one of the unique figures in piano virtuosity, is in the United States, in readiness for his tour this fall. He is unequaled in Chopin.

The Indianapolis Symphony Society has closed its season with a balance in bank. Mr. Karl Schneider deserves great praise for his successful work.

The Musical Art Society of Washington, D. C., has been formed for the study and rendition of standard choral works. The membership has been limited to 100.

Moritz Moszkowski said a good thing about the young composers of the day: "They are like small caliber guns—they carry far, but do not do much execution."

Mlle. Cecile Chaminade has planned a concert tour out of the ordinary. She will appear only in private houses or at recitals of a semi-private nature in small halls.

Perosi had a great disappointment in Vienna. In spite of powerful church support his concerts were not successful. The Austrian papers say "The Perosi bubble has burst."

Chicago correspondence says that Theodore Thomas is likely to take his orchestra to Paris for the Exposition. French musicians have many flattering words to say for Mr. Thomas.

Loeschhorn, the composer and famous piano pedagogue, completed his eightieth year during the past month. He is still strong and manifests a most lively interest in things musical.

Sir Alexander Mackenzie has resigned his post as conductor of the Philharmonic Society Orchestra, London, and will devote more time to composition. Mr. Cowen has been suggested for the place.

The tenth annual meeting of the New Hampshire Music Teachers' Association will be held at the Weirs, July 31st to August 4th. A fine program of essays, lectures, and music has been arranged. A chorus will assist.

Plunkett Greene, an English baritone who has been heard in this country, is to marry a daughter of Sir Hubert Parry, the English composer. Dr. Parry is to succeed Dr. Stainer as professor of music in Oxford University.

The Tonic-Sol Fa College of London has granted 641,459 certificates since its organization. The English people ought to have a large proportion of good sight readers. No wonder that choral societies and festivals are popular.

The Maine Music Festival, under Mr. Wm. R. Chapman, will be in the week of September 18th, beginning in Portland. The closing concert in that city will take place September 20th; on the 21st the Bangor festival will commence.

A New York paper is authority for the statement that Jean de Reszke entertained some of his English acquaintances with "coon songs," as brought out in the New York music halls. He reproduced the mannerisms of several well-known singers.

Carl Reinecke, for many years the director of the Leipsic Conservatory, recently celebrated the seventy-fifth anniversary of his birthday. One of his operas, "The Governor of Tours," was given at the opera-house as a festival performance.

The firm of Krupp has offered an annual subvention of $400 to a newly formed orchestra at Essen. We suggest that corporations in this country do more in this way. The London Stock Exchange supports a male chorus and a series of orchestral concerts.

African ivory is becoming scarcer every year. A new source of supply is found in the frozen soil of Siberia—the tusks of the great mammoths who abounded in the river plains thousands of years ago. Whole carcases have been found in a remarkable state of preservation owing to the intense cold of the climate.

Paderewski is married. Such is the latest news. A number of people have received a card, of which the following is a translation from the French: "Mr. I. J. Paderewski and Mme. Helene, Baroness of Rosen, have the honor to announce to you their marriage, celebrated May 31, 1899, at the Church of the Holy Ghost, Warsaw."

The violin used by Wilhelmj has been sold to Mr. Kupferschmidt, of Chicago, for $10,000. It is one of the great violins of the world. Eduard Hanslick, the Vienna critic, said of the instrument, "When the G-string of that violin is heard, one seems not to be listening to one violin, but to six violoncellos." It is a Strad.

Mr. D. K. Pearsons, of Chicago, has given $1000 to the trustees of Tabor College, Iowa, for the erection of a music-hall. There is not an institution for higher education in the country that should not have many such friends as Tabor College has in Mr. Pearsons. A good music department, with ample facilities for work, is indispensable in any scheme of a liberal education.

The choice of Mr. Frank van der Stucken as conductor of American compositions at the concerts to be given at the Paris Exposition of 1900 has given general satisfaction in all parts of the country. Mr. van der Stucken has presented a number of American compositions to European audiences, and is in every respect the very best man in the United States for the place.

A great festival is projected for Chicago, October 3d to 12th. A number of bands are to be in attendance and a series of promenade concerts are to be given in the Stadium. Singing societies are to be on hand for the celebration of national fêtes. A great dramatic spectacle, to include 2000 musicians, has been prepared. The great mass chorus is to contain 15,000 voices, with an orchestra proportionate in size.

Mrs. Julia Ward Howe, in some reminiscences contributed to "The Atlantic Monthly," says that she wrote the "Battle Hymn of the Republic" after witnessing a review of troops near Washington. One of the company asked her why she did not write some stirring words to the tune "John Brown's Body." That same night, while lying in bed, she thought out all the stanzas, and, getting up, wrote them out.

Professor MacDowell, of Columbia University, has arranged for a University Chorus and a University Orchestra; membership in either one being required of every male student in the department, and is open to any university student. Gustav Hinrichs will have charge. In another course Professor MacDowell will teach free harmony and practical composition, and the works of the students are to be analyzed and discussed.

Encouragement to American composers seems to be the order of the day. Mr. Franz Kaltenborn, a New York violinist and leader of a popular string quartet, has the following notice on the program of a series of orchestral concerts he is now conducting: "With the object of encouraging American composition, Mr. Kaltenborn cordially invites composers desirous of having their works performed at these concerts to submit their scores to him."

At the meeting of the Illinois Music Teachers' Association, Quincy, June 27th to 30th, the following officers were elected for the ensuing year: President, Mr. W. D. Armstrong, Alton; vice president, Mr. Walter Spry, Quincy; secretary-treasurer, Mr. C. W. Weeks, Ottawa; program committee, Mr. Allan Spencer, Chicago; Mrs. Chandler Starr, Rockford. The Quincy meeting was the most successful in the history of the Association, both from the artistic and financial standpoints.

The following figures are given showing the amount of governmental aid to music in Europe: In Berlin the State gives $225,000, the Kaiser contributing about $50,000; at Vienna the Court Opera and Theater receive $125,000; at Paris the Grand Opera gets $160,000 and the Opera Comique $60,000; at Munich the opera gets $9000, at Dresden about the same; at Darmstadt the reigning prince gives $70,000. and at Stuttgart and Carlsruhe the government gives $75,000. Other German cities and States also give liberal aid to music.

A great deal of interest was aroused at the recent Cincinnati meeting of the M. T. N. A., by the exhibition of a piano, the invention of Dr. S. Hageman, Cincinnati, by which any key can be played in natural temperament, and thus be in perfect tune. This is done by a system of thirteen pedals—one which throws the entire instrument into even temperament when desired and the others for each of the twelve keys. William Sherwood examined it closely, and expressed a most favorable opinion on the beauty and purity of tone thus secured.

An English writer has made a list of musicians who have given their means to charitable purpose. Handel was liberal to the Foundling Hospital in London; Johann Strauss gave a million florins to found an asylum for aged musicians; Rossini bequeathed a large sum to found a conservatory in his native town, and he also endowed an institution in Paris for aged opera-singers; Verdi's recent munificence is well known, but in 1876 he gave a large sum to the town of Brussels, to be devoted to the musical education of gifted young artists, natives of that place. Here in the United States there have been several examples. Mr. Oliver Ditson left a considerable sum to musical charity, as also did a Philadelphia musician, Saulino, who died about a year ago.

The Indiana Music Teachers' Association met in twenty-second annual convention at South Bend, June 28th to July 1st. The vice-presidents' reports showed an increase in the number of recitals and concerts throughout the State. The various papers read before the Association discussed questions connected with the various branches of musical work, including music in the public schools. Mr. N. J. Corey, of Detroit, gave an illustrated lecture on "Wagner, and the Medieval Myths: His Life and Early Works." Mr. William Armstrong, of Chicago, delivered his lecture, "Unpublished Interviews," a narrative of his meetings with the renowned musicians of the world. The following officers were elected for the coming year: President, J. S. Bergen; Lafayette; secretary, W. E. M. Browns, New Castle; treasurer, Miss Lillian G. Smith, Indianapolis; executive committee, Max Leckner, Indianapolis, chairman; program committee, Hugh McGibeny, chairman; place of meeting, Columbus.

THOUGHTS SUGGESTIONS ADVICE

Practical Points by Eminent Teachers

PHYSICAL EXERCISE.

PERLEE V. JERVIS.

A large majority of the piano students are trying to play with flabby, undeveloped muscles. The flexors, extensors, and possibly the triceps are accorded some attention, but the muscles of the upper arm, shoulders, back, and waist are entirely neglected. The immense importance of these last-mentioned muscles is not adequately realized by teachers and players. Upon a thorough development and control of them depends repose, evenness, equality, speed, and ease in passage playing, beauty of tone and power in chord work. The effect of deep breathing upon tone production, power, and speed is rarely considered, yet it has a most important effect. The piano student needs a full supply of richly oxygenized blood, and if he would devote fifteen minutes upon rising and retiring to regular and systematic physical and breathing exercises, stopping occasionally in his practice to go through these same exercises, he would find the clearness of his thinking and power of concentration largely increased, while the fatigue from his practice would be materially lessened.

THE HOME PIANO.

E. A. SMITH.

When it is possible, a pupil should have a piano to practice upon that is delicate in action, responsive and sympathetic in tone, and have it kept in tune. Half the work of a teacher may be lost by having poor pianos to practice on, vitiating to the ear and demoralizing to the touch. They do their work slowly but surely, and when a good instrument is before them they are taken at a great disadvantage because they can not get the best effects from it. They do not know how.

People who have had an old piano in the house for years are often heard to declare "they like the tone so much better than any of the new ones." The ear has become adjusted to the poorer quality and, like the eye when trained in the direction of coarse colors, enjoys only the coarse. To educate the people to a higher standard of quality in musical instruments is one of the missions of music and teachers.

BUYING A NEW PIANO.

CARL W. GRIMM.

Buying a piano is quite an important affair. It is something in which considerable money has to be invested and is intended to serve its purpose for many years. If you know nothing at all about the construction of an instrument, about plates, sounding-boards, stringing, action, good and bad tone-qualities, etc.; if you can judge a piano merely by its external appearance and "sound," then you had better get some one in whom you can place utmost confidence to select a piano for you. Do not buy according to what piano agents tell you; they want to sell their particular makes, and will have you believe that all other makes are not equal to theirs. If you listen to a number of these persuasive talkers your head will be set in a whirl; they will cause you a great deal of worry and perhaps lasting dissatisfaction. Ask some professional musician's advice, and abide by his decision, because it will save a whole lot of trouble. Consequently, pay him well for his services; tell him in advance that you are going to do it. Then he will not be tempted to consider any offers made him by piano agents for any assistance by way of recommendation he may give them to sell their pianos.

When you ask a lawyer or doctor for advice, you do not expect him to give you his knowledge and experience for nothing. A musician, being a professional man, deserves the same treatment. Should you have already engaged yourself to several agents, who haunt you day and night, and then want a professional to decide for you and help you out of the dilemma you have brought yourself into, do not be surprised to learn that pianos can be very dissimilar and yet be very excellent instruments. In such cases it remains only a matter of personal taste and preference which instrument to choose. To protect yourself from such useless trouble, engage some one beforehand when you want to buy a piano. The money you expend for the advice procured will be a good investment in every way. The party intrusted with the task of making the selection will be by honor bound to select the best according to your requirements.

THE LAW OF OPPOSITES.

MADAME A. PUPIN.

Very few people think how much easier it would be, in trying to correct a fault, to take up the opposite fault. The pendulum swings as far to the left as it does to the right, and comes to rest in the middle of the arc.

When one aims directly at the point he wishes to attain, he often gets discouraged as he sees so little apparent progress; something, he knows not what, seems to hold him back. He forgets the power of the impulse toward the habit that he has held so long.

Suppose we could take the power that is working against us and compel it to work for us; would that not be like a fairy tale? Well, we can. By taking the opposite fault we are working directly toward our aim instead of away from it. If one has the habit of holding the wrist too high, let him practice holding it too low; the impulse toward the former habit will bring him to the happy medium.

Suspend a weight from a string and give it an impulse in one direction; it will swing back and forth like a pendulum, the arc becoming gradually smaller, but it will eventually find its point of repose.

So in any difficulty which seems insurmountable try to discover the law of opposites; make friends with your adversary, use his power to push yourself forward, and so come quickly to your point of repose—the attainment of your ideal.

IDEALS FOR MUSIC STUDENTS.

W. F. GATES.

The man who is successful in any line of work is the man who has held up before himself, day after day and year after year, his idea of what he wanted to attain; in other words, the man who set before himself an ideal, and whose efforts were continually put forth to reach it. If the ideal is stationary, he soon reaches it and rests on his oars, satisfied, lifeless, and unprogressive; but if, as he moves onward in the course he has mapped out for himself, he continually erects new ideals, themselves almost in advance of him, instead of stagnating, his course is one continually upward, always progressive.

The ideal of to-day should be torn down to-morrow and a higher one erected in its place.

To erect an ideal too far in advance is discouraging. One can hardly realize that he is making progress toward it. But if the ideal is not too far ahead, and if it is replaced soon and again with other and higher ideals, the student's progress is sure and satisfactory. An ideal just out of reach is enticing, but one almost out of sight is discouraging.

Then as to the choice of ideals. It is possible for a student to make his ideals out of too low material. For instance, a vocal student may take as his ideal his own singing, when he is singing his best, and aim always to sing as well as he did yesterday or last week. Such an one is a self-ideal, too easily satisfied.

On the other hand, if he chooses as his ideal the work of one somewhat superior to himself, some more advanced student, perhaps, he then has an ideal outside of himself, in advance of his present abilities, but an ideal that he can shortly reach. Then, perchance, his ideal may become the work of his teacher. Later he realizes this ideal, and farther along he reaches still higher planes.

And so, as the pupil moves the ideal should move; not originating in himself, but outside and beyond himself. Always higher, higher; never reached, but always striven for.

This idea, in a higher and nobler form, has been given expression by Oliver Wendell Holmes, in his beautiful little poem, "The Chambered Nautilus."

This interesting shell fish continually adds to itself additional rooms or chambers, and as it moves into the new one again builds another and more beautiful. Taking this as a text, the poet cries out, "Build thou more stately mansions, Oh, my soul!" and draws a lesson that teaches expansion of the soul-powers with his most delicate and yet sure touch.

So the student of music can learn a lesson. It is to build for his ideal a "more stately mansion"; to reach that and to occupy it; then to build another and another "unto the perfect day." There is no more practical teaching in the realm of poetry than in this pen-picture of Holmes and the lessons he draws from it.

HOW SHALL I PLAY WITH FEELING?

J. S. VAN CLEVE.

How often do we hear the powers of execution, or technic, and of feeling, or expression, contrasted! There is really no war between them any more than there is antagonism between the two halves of an oyster shell or between the two sections of the apparatus of the heart. Yet we seldom find a player in whom there is a nice and artistic adjustment between the mechanism and the emotion of playing. There are various reasons for this strange state of things, but the effective cause is, after all analysis, our vanity, or rather, say, our misdirected vanity. You can no more have a musician without the sensitive love of praise—that is, sympathy—than you can have a peach without prussic acid. It is only the excess of the prussic acid that makes the peach bitter. By misdirected vanity I mean that love of praise which leads us to strain after things not fitted to our nature and gifts. Few indeed are the great artists who, like Rubinstein, could shine in all styles and seem everywhere preeminent. You should give to the matter of selecting your repertoire the very greatest caution.

First, never play anything which you do not love.

Second, never play anything which makes you uncomfortable in the performance, with a sense of clumsy and painful effort.

Third, never play anything which does not commend itself to your intelligence.

If you will thus fit your repertoire to your musical knowledge, to your temperamental bias, and to your digital powers, you will find that your music will be a delight to yourself and to all who hear you. Your music will be the glad, spontaneous outbreathing of your own personal life, and will come from you as easily and delightfully as the perfume comes from a rose or a pink. But oh, how many are there who make frantic and futile efforts to do all things, and who make themselves wretched trying to stretch their little canary-bird forms up into those of an eagle! Remember that the canary sings beautifully, though small.

—In a letter written to Wolff, of Geneva (May 2, 1832), Liszt speaks as follows:

"Here is a whole fortnight that my mind and fingers have been working like two lost spirits—Homer, the Bible, Plato, Locke, Byron, Hugo, Lamartine, Chateaubriand, Beethoven, Bach, Hummel, Mozart, Weber, are all around me. I study them, meditate on them, and devour them with fury; besides this I practice four to five hours of exercises (3rds, 6ths, 8ths, tremolos, repetitions of notes, cadences, etc., etc.). Ah! provided I don't go mad, you will find an artist in me! Yes, an artist such as you desire, such as is required nowadays!"

THE MAN WHO PLAYED THE CYMBALS.

A MUSICAL STORY.

BY A. F. BROWN.

Among all the seventy black heads in the orchestra, a single yellow one shone like a lamp amid surrounding darkness. This head had no business to be so conspicuous; the sight of it was an unwarranted impertinence. For it merely directed the playing of the cymbals.

As his name and his melancholy black eyes betrayed, despite his yellow hair, Antonio Straboni was thoroughly Italian as the best of them. He detested the cymbals. He played them only because even a musician must earn bread to keep body and soul together, and this was the only instrument left him to play. He had not always hung on the outskirts of the orchestra a pariah, removed as far from the sensitive audience as the depth of the stage would allow. Once they had desired him as near as possible. Once he had sat close under the conductor's stand, and Herr Ritter had depended on him as a captain depends upon his lieutenant. For the music had received its soul from his hands. He had played first violin.

Yet every one said how fortunate he had been to escape with his life in that fearful railroad accident when so many around him were killed outright; he had suffered only a maimed hand, its nimbleness lost. Fortunate indeed! Antonio envied those others, who would never know what it was to live on and on and become as sounding brass in the world's symphony. A first violin doomed thenceforth to play the cymbals!

Yet not even his daily crashing of these brass abominations could dull Antonio's ear or drown the music which, like a spring unquenchable, welled up within his soul. Every morning after rehearsal till it was time for dinner—which he did not always get; every night after the performance till it was time for sleep, which he did not often seek—for dreams are sad things, sad as reality when life is unhappy—he would take down his violin and play clumsily, as his poor fingers would permit, the songs which had come to him since the day before; wondering the while that they should find source in his starved soul.

Kinless, friendless, and alone—for his sensitive pride shunned the advances which he believed due to pity for his misfortune—he had become the saddest among them all, who was never of the gayest. He had only his violin, which he could hardly play, and his ideal which no one shared, to make life at all worth living. And often he believed neither worth the struggle and the suffering, and was tempted to end it all. This was the spirit which spoke through his violin. Antonio's songs were heart-breaking even in their beauty.

Lately, however, a new note had come into the melodies as they welled up faster than ever with a force and fire hitherto stranger to them, so that his clumsy fingers could barely follow on the trembling strings. His music had gained the masculine quality which it had heretofore lacked to make it truly great.

It was now three weeks since a little German girl had joined the company, Herr Ritter's niece, the wonderful violiniste whose name was emblazoned on the bill-posters in colors bright as her own golden hair. Antonio had lived thirty long years. But from the day of their first full rehearsal, it seemed to him that time had just begun, a time whose seasons depended on the light reflected from that second golden head, the only one like his in that great, barren hall. Straightway the music began to ripple and eddy tumultuously through the channels of his being like a brook that rises higher and higher every day with hope and longing and reckless abandon, till it seems near to overflow and sweep all before it. And in the little hotel-room next to his Gretchen would sit and listen with hand on heart, eyes shining with delight; would remember and record.

Gretchen was proud, although she chose to room in this garret—like him, merely, of course, to save money for fresh concert frocks and ribbons and toys for the little cousins; and naturally she had never spoken to the humblest player of the orchestra, every member of which was prone before her feet. Yet sometimes when the orchestra was rehearsing and she was supposed to be practicing the difficult music of her evening's solo—first looking to be sure that she was quite unheard, Gretchen would mute her violin and softly play some quaint, exquisite air, surely never included in the complete works of Brahms or Raff, or of any of the great composers whom alone her famous teacher allowed.

One morning she met him at the head of the stairs pale and worn, just returning from rehearsal. He stopped, turning even whiter at sight of her, and half opened his lips as if to speak words which were already burning in his eyes too plainly to need utterance. She was full of the music which she had been playing all the morning—his music. She also stopped and hesitated as if with a half inclination to speak and question him. But in a moment the spell was broken. Her pride flushed at the very thought of her indiscretion; and noting the toss of her head be, too, flushed, and with a quick sigh of self-restraint passed on into his room. Half-way down the stairs she lingered a moment listening for the sound of his violin. But it did not come, and with an impatient gesture she ran out into the sunshine and fresh air and forgot all about it.

He, however, did not forget. Late that night, after a grand performance Gretchen was waken d suddenly by the tones of a violin which thrilled her through and through; tones bearing a new power and passion. At last the little brook in Antonio's heart had risen so high that another drop would mean overflow. It poured out in a flood of melody so divine in theme, though limping, alas! in the execution, that the girl on the other side of the thin partition was almost overcome by its beauty; trembling and sobbing with emotion she sprang for her own violin to repeat the measures and respond, when the music ceased suddenly, and for a few minutes there was a tense silence, while Gretchen fell back quivering and nerveless with the beautiful melody still throbbing through her veins.

Then the door of the room next hers creaked softly, and a stealthy footstep crossed the hall. A moment later she recognized the rustle of paper under her door. She kept quite still till she heard the step descend the stairs. He was evidently gone on one of his nocturnal rambles which she knew he was wont to take as a tonic after unusual musical emotion. She waited till she heard the outer door bang, then with a light she went quickly for the paper, and drawing it within, scanned it eagerly. It was a letter. The brook had overflowed at last.

"Dearest Signora: I can no longer master the emotion of my soul. I must speak. I, the poor cymbal-player in your uncle's orchestra. Never to speak to you or touch your hand or hope for more—I can not longer live like this from day to day. I would rather die. I met you on the stairs this morning; our eyes met again to-night. Was I dreaming then also? I thought their look was kind. I dare not speak to you myself. I will not ask you to write me a reply. There is a sweeter way than that to hope or to despair. Let me hear it through your divine violin, Signora. Let me know my doom to-morrow. The choice of your solo is your own—let it voice your message to my heart. I shall understand. Without love the brook of my heart will dry. With too much love it is overflowing now; let its stream unite with yours—or let mine cease forever.

"I kiss your little feet,
"Antonio Straboni."

The girl sat paling and flushing by turns as she read the words painfully scrawled. Suddenly she bent and kissed the crabbed writing. Then with a quick revulsion, remembering the pride of her position, her recent triumph, and brilliant future, she flung it on the floor, and, seizing her violin, dashed into a gay Hungarian dance which she had chosen for the morrow's solo. What had she to do with this cymbal-player, the mere artisan of the orchestra, though he might write beautiful songs which no one heard?

* * *

The applause following the first ensemble of the orchestra had died away, and every one was eagerly awaiting the entrance of the young violin prodigy. The cymbals were laid weakly from one pair of trembling hands, and among all the black, close-cropped heads in the orchestra the curly yellow one alone was drooping and turned away from the right stage entrance. It was raised, however, showing a face white to the lips, as a childish figure emerged and tripped across the stage, bowing saucily in response to the storm of applause which greeted her. But she did not turn toward the orchestra while tuning her violin, as was her wont. She kept her head away; and Antonio's heart sank low within him.

Then with a toss of the golden mane over her shoulders, the strong young arm, too well rounded for a child's, swept the bow lightly, and the first heartless, gay notes of the "Czardas" thrilled forth like mocking laughter. The air was finished, and with another toss of the head, but without a glance toward the center where the cymbals ought to be, the girl tripped off the stage followed by a wild burst of applause. They insisted upon an encore. They whistled, cheered, and shouted "Bravo!" and would take no denial. In all this tumult she declared she would not play again. Herr Ritter begged, insisted. At last, after much coaxing and many threats, she came trembling forth again. She also was a true musician. In the little time that had elapsed her mood had changed. She was no longer the proud, coquettish child, ready to wound, eager to show her self-importance and heart-freedom.

The bow trembled irresolutely in her hand. She hesitated as if undecided what to play, while the audience applauded still louder this new evidence of childish bashfulness. Suddenly she raised her eyes bravely, her cheeks flushed, and she began a strain never heard before by any one in that vast hall, audience or orchestra; a strain so sweet, so tender, so full of pathos and pleading that it hushed the people into absolute silence, then rising to a height of passion that concluded with a sob and brought the great audience to its feet with a fury of enthusiasm. Herr Ritter beneath the stage and his orchestra upon it sat petrified with awe and amazement. The song of Antonio's overflowing heart-brook was indeed carrying all before it, even the world which knew him not.

But the girl looked neither at the great audience before her nor the flowers flung all about at her feet. For turning abruptly away from all this, with a little smile and blush of self-confession, she sought instead the yellow head usually so easy to find among the black ones. But her smile faded and her eyes grew wider and wider with foreboding as they peered in vain. The place of the cymbal-player was vacant. What did it mean? Had Antonio received her first cruel message, but never the second kinder one? He would never know—never understand! With a terrible fear in her heart, remembering the hint in his letter, Gretchen stood staring helplessly at the vacant seat and the cymbals abandoned beside it. For she felt that he had meant what he said—he would rather die; he would die. And the audience continued to roar its empty applause for his music—but where was he?

With a sudden wild sob Gretchen ran across the stage and down the stairs past Herr Ritter, who stared speechlessly at her as she fled she hardly knew whither. In her thin dress, without cloak or hood, she was hurrying out into the darkness to find him before it was too late—to tell him all and beg him to return for the world's sake which needed his music, and for her sake who needed him most of all.

She had flung open the heavy outer door when a hand from behind grasped her arm. A trembling voice whispered in her ear—"Gretchen!" And turning she beheld the now shining eyes and blessed golden head she believed she had lost forever.

Antonio's triumphs had almost come too late, as so many triumphs do. Fleeing from the mockery of the "Czardas," just as he was closing the same door behind him upon hope, and love, and life itself, he had caught the first strain of his own romanza. It had come at this last moment like a reprieve to the condemned to the scaffold. He could not realize it at first, the revulsion was so sudden. But the passion of Gretchen's heart answered to his own in her rendering of his soul's perfect music; and he at last was convinced.

They shared the triumph together—despite Herr Ritter's protests—hand in hand before the great audience, heart singing to heart in music which no other ears could hear.—"*The Interior.*"

THE WAY TO A JUST CRITICISM.

BY CHAS. C. DRAA.

It seems, nowadays, that almost any one is considered capable of criticizing our great pianists—at least, such a conclusion might be drawn from some of the criticisms which appear, from time to time, in many of our daily papers. But why this state of affairs? Is it true there is so little required of one in the interpretation of the master-works that persons without the slightest musical training whatever can step forward with criticisms which promise to put an end to the performer's career?

Such egotism! Yet these self-same individuals are permitted to continue in their efforts to cultivate (?) the public taste. What! argue with them? No! for experience has taught many of us that the less said the better,—such critics are, most invariably, the know-it-all kind, and are never in need of more learning.

But, to the student, are there not a few of you who often wish you were able to criticize and to do justice to him who has devoted his whole life to the study of his art? Yes, I believe there are many of you; therefore, if you will consider with me some of the more salient points concerning this question, possibly we may arrive at some conclusion whereby one may be enabled to find his way along this much-coveted road.

Let us divide the matter into five parts: Technic, pedals, intellectual development, shading, and emotional content.

Technic.

Under this head we will give our attention to that which belongs directly to the fingers—the manipulation of the keys, this including the different forms of scales, arpeggios, chords, and octaves. Notice whether the performer's playing is free from false notes. Are the scales and arpeggios played equally well? Are they smooth or rough? What remarks have you upon his legatos and staccatos? Are the chords and octaves elastic, or, instead, do they sound cramped?

The Pedals.

Does the performer, as is so common, continually use the common "syncopation" of the damper pedal, or is he artistic enough to employ a "half" pedal now and then, or, as the case may be, continue for an instant without either form? Does he resort to the piano pedal for all piano and pianissimo effects, or is he also capable of producing these without such assistance? Remember, too, much pedaling is as bad as not enough.

Intellectual Development.

Does he play the piece at a proper tempo, or is it too fast or too slow to correspond to the sentiment of the music? Are the different themes brought out according to their respective degrees of importance, or is he careless and allows them to be hidden within the accompanying parts? Notice the embellishments; are they treated as such, or are they permitted to become a part of the theme? Does he plan his climaxes well, or, instead, lose sight of these important factors?

Shading.

Does he produce tones of a rich, song-like quality, or, to the contrary, those which are harsh and unmusical? Do you hear the piano and pianissimo effects? Also those of forte and fortissimo? Are these well balanced and contrasted in the different parts so as to produce coloring of various shades, from the lightest to the darkest, and from the daintiest and most refined to the grandest bravuras?

Emotional Content.

What is music without emotion? I would say that it is much like a bouquet of beautiful flowers which have no perfume—both pretty and pleasing to the senses, but nothing more. A pianist may play with the most perfect technic, his pedaling may be absolutely flawless, he may develop the different themes and produce the climaxes in their proper relation one to another, the shading may contain the most dazzling colors and sparkle with the light of genius, but he is not the ideal pianist who can not also bring out the emotional content. He must reach his audience by more than a mere pyrotechnic display—he must touch the very souls of his listeners; he must arouse their imagination; he must, as it were, carry them into another world.

These are but a few of the many questions which must be considered before an attempt is made at criticism; therefore, think carefully before you decide the performance was a failure. The program might, perhaps, have been better arranged, but this is not the question. Was the interpretation a failure? Were you familiar with the selections? Was he found wanting in any of the foregoing points? You must not allow your likes and dislikes to enter your criticism unless they be founded upon recognized and well-established principles.

Should a jury, when considering a case, be influenced by any personal feelings they may have? Should a judge, before whom a case is finally placed for settlement, allow his personal feelings to influence him? Never! The ruling of a court must be in accordance with the laws of the people and the facts of the case as developed in the hearing. Then consider well what you say; be a close observer of the many details of the performance and let the laws of the divine art be your guide. This, with your artistic temperament, should pave the way to a just criticism.

HUMORESKE.

BY H. M. SHIP.

An admirer of Rossini sent the composer at Christmas-time a fine Stilton cheese and an oratorio which the donor had recently composed. In a laconic letter of thanks, Rossini wrote:

"A thousand thanks! I like the cheese very much."

⁂

Some people have a very frank and blunt way of expressing their judgment. At the funeral of Liszt, at Bayreuth, the procession was headed by a "fire-brigade."

⁂

When Schubert wrote his well-known song, "Die Forelle," he was in such a hurry for it to dry that he shook the ink over the paper instead of the sand—a fact to which the autograph bears ample witness.

⁂

Rossini is noted as being one of the laziest of musicians. It is related that a friend once found him composing in bed, doing his writing there that he might keep warm. A piece of music had fallen off the bed, and rather than get up after it Rossini turned over and wrote out another duet to take its place.

⁂

Mehul once went to the Chief of Police of Paris and asked to be imprisoned in the Bastile. That personage, in surprise, inquired the reason. Mehul said he desired to get away from the noise and bustle of the city and to escape from the good graces of his friends for a time, that he might give his whole mind, uninterrupted, to composition. His wish was not granted.

⁂

About twenty-five years ago an English music publisher, in an interview with Brahms, suggested to him the advantage of having his music issued in England simultaneously with its publication in Germany. Brahms declined the proposal on the ground that he would then have to write two letters instead of one each time a new work was issued. This interview took place at Hamburg, the birthplace of the composer, where he was temporarily sojourning. In order to show that there was "no animosity," Brahms was exceedingly cordial and friendly to the English publisher and his companion. He not only took them round to see all the sights of the city, but insisted upon paying every expense attending this "personally conducted excursion."

⁂

Purcell, while organist at Westminster, had an eye to business, and when William and Mary were crowned at Westminster he took advantage of the excellent position of the organ-loft and sold admissions to spectators. He looked upon this as his by right, but the Chapter heard of it and made him turn over the funds. He always thought of it as a *crowning* insult.

⁂

In E. T. Reed's series of sketches, published in "Punch" and entitled "Animal Land," is a caricature of Paderewski with the following explanation:

"This curious little creature never comes out in the same place only about once a year—that keeps his valley up. They take him round in a saloon-carriage with his name very large on the outside, hermitically sealed and decorated with maiden-hare ferns and rare brownfades. They stop at the towns and let him out to play for a few minutes; then all the ladies in dabbly dresses weep and gasp and shriek out 'Divine!' and setter, and rush about after him until the police step in—then they kiss the legs of the piyanno and mone for a fortnight after. He looks more like a mopp than anything, I think." But, all the same, Mr. I. P. knows what "profitable publicity" is.

⁂

Speaking of Purcell recalls the story of a widow, recently bereaved, who went to Westminster Abbey in search of a suitable epitaph for her departed husband's tombstone. She strayed into the north aisle of the Abbey, and she was particularly well pleased with the inscription upon the tablet placed in memory of Purcell, who is buried under the organ:

"Here lyes Henry Purcell, Esq., who left this life and is gone to that blessed place where only his harmony can be excelled," etc.

A few days afterward the widow had the following sentiment placed upon her husband's tombstone:

Erected by his Spouse
to the Memory of
A—— B——
Manufacturer of Fireworks.

He has gone to the only place
Where his own works are excelled.

THE STRAUSS WALTZ AND THE CRITICS.

Mr. Henry T. Finck, the prominent New York critic and Wagnerite, says of the Strauss music and its infrequent performance by our best orchestras:

"It is stupidly academic and pedantic to exclude such truly inspired pieces as Strauss' waltzes from the programs of our symphony concerts; but against stupidity, as Schiller has remarked, the gods themselves fight in vain. A symphony is considered all right, though it be the veriest trash; but a waltz that is a product of pure genius is tabooed, unless it is smuggled into a symphony—as by Tchaikowsky. What makes the situation the more peculiar is that pianists of the highest caliber never hesitate to insert waltzes by Chopin or Strauss in their programs. Brahms wrote on Mme. Strauss' fan the first bars of the 'Blue Danube Waltz,' with the words, 'Not by Brahms, I regret to say.' And Richard Wagner wrote, in 1863, that 'a single Strauss waltz surpasses in charm, refinement, and genuine musical value most of the imported and often laboriously manufactured products of foreign musicians.' Moszkowski relates that once at a dinner Wagner proposed a toast 'to all musical geniuses, from Bach to Johann Strauss,' and it is known that he often played his waltzes at Bayreuth. Liszt's admiration for Strauss was equally sincere, and Rubinstein delighted in playing his waltzes."

In these days, when the crusade for musical development and an improvement of the public taste is so strong, musicians and critics must take care not to worship names, either of composers or styles of music. A Strauss waltz played by a first-class orchestra will do much to help the movement. The public can take hold of a waltz. As power of appreciation is increased, they will learn to understand more complicated forms.

LETTERS TO TEACHERS

W. S. B. MATHEWS.

"I have been teaching Mason's 'Tonch and Technic' for the past two years. I think the melhod gives snppleness, bnt I find that my pupils alnse the arm-tonch and do not nse enongh the finger-tonch. In their scales, for instance, I am compelled to tell them all the time to leave their arms at rest, to play with their fingers. Some, if left to themselves, would beat their measure or mark their accent by a movement of the forearm. Would it be better to stay a few months over the finger-tonch before taking the arm-tonch, as a rule, in order to secnre a certain qniet of arm and wrist? What would yon suggest to correct that fault with some pupils in their practice? Wonld yon advise the reviving of the nse of the old-fashioned har attachment?

"Do you approve the conrse of a professor who does not want a beginner with talent to play a piece in the marked tempo? Easy pieces are sometimes difficult with a fast tempo. Is it better that pupils should play them fast and make a few mistakes, or play them well but slowly and exact velocity only with exercises?

"Is it better that a pupil whose ear is not mnch developed should connt the measnre alond nntil she reads her piece well, or should the teacher connt for her?"—S. M.

The faults yon mention in the playing of yonr pupils are dne to yonr insnfficient care in teaching the tonches in the Mason system and to your not obtaining pure tonches of the different kinds. I have several times given my habitnal nse of the two-finger exercise in four forms: (1) Clinging legato, with pure legato, in the nsnal manner—*i. e.*, raising the finger and carefnlly placing it upon the key already being held by the other finger. Then the first one is released. I do not slide across from one to the other, because the valne of this exercise is for the playing of melody, and distinct articnlation is of the ntmost importance. (2) Arm touches. Here the extreme oscillation of the wrist, as indicated in the illnstrations in the book, are for exercise, and have a primary valne in loosening the wrist and giving control of this extremely important joint. Later on I teach a straight triceps tonch, made with the fingers already upon the key, without any more than the least possible motion of the hand or arm. But the extreme oscillation of the wrist has its value as above. (3) Hand and finger elastic. The first by a free fall of the hand, the wrist remaining at the five-finger level, and not oscillated. This is the point yon have overlooked. Besides learning how to come upon the keys with the entire weight or force of the arm, yon have also to learn how to bring the momentnm of the hand into action as a prodnctive force without disturbing the forearm perceptibly. This also holds in the second tonch, the finger elastic, which is the extreme finger staccato, many times illnstrated in the book. In this second tonch (finger elastic) the forearm still remains at the five-finger position, and is not oscillated or moved in any way, or but very little. Then in the fonrth form, the "light and fast," the qnestion of speed and lightness are the main ones, and here, again, the forearm remains at the five-finger position—*i. e.*, abont an inch above the keys (I mean the bottom of the wrist is abont this height above the level of the keyboard). In extremely difficult forms, where the strain upon the wrist is great, as in the finger exercises for donble sixths, the wrist can advantageously be carried considerably lower—*i. e.*, abont an inch below the level of the keyboard, and kept there or nearly down there in the finger elastic in sixths. This throws the work upon the fingers and increases the power in time. Whereas, if we permit nature to take her course and the wrist to be raised at the moments when the touch is most difficult to make, the fingers are robbed of half their opportunity and do not gain the same amount of benefit.

In the above manner of treating the two-finger exercise yon will observe that in the clinging tonch the hand with finger elastic and the light and fast forms the forearm remains in the nsual position common to all ordinary playing, and no arm oscillation takes place. But in the forms involving difficult combinations, with great tendency to constriction, the wrist is carried lower, bnt retained there, and not oscillated. So in these exercises there is only one form which involves oscillation of the forearm from a high position to a low one. Therefore, if yon secure the qniet position in the exercise forms involving this position, the ample motions in the arm touches shonld not be made the habit of the playing in hand and finger passages, and I do not see why yon shonld experience the difficnlty yon mention.

All exercises have their "lesser flees to bite 'm," as some old writer said. The characteristic bad habit which sometimes accompanies the nse of these exercises is that of permitting the fingers to bob out straight in passing the thumb in scales or arpeggios. This habit has to be broken as soon as it appears. For while I shonld make all the tronble I knew how in order to secure a complete straightening of the finger preparatory to the elastic tonch (because this is the only chance you get at the extensor mnscles), I should take jnst as mnch pains, or more, to avoid this motion when it was not imperatively demanded. For tone-prodnction, the knowing how to plant the finger-tip squarely upon the key and to remain there the full dnration of the tone, without sliding or letting go, is just as important and as indispensable as to know how to sweep across the key in a staccato tonch, or to hite it viciously with only a momentary contact with it in the np-arm variety. Every manner of tone-prodnction sooner or later comes into legitimate nse. But in spite of all onr modern notions, pure finger technic, legato, remains the staple of the playing. What we want is complete individuality of the fingers. Now, in finger action I would expressly prohibit all other motions, whether of arm or hand, excepting that I wonld permit the hand to spring up a little at the completion of the finger elastic.

Again, in your scale playing, where you say you have snch tronble to secnre qniet arm, you have not begnn right. Yon shonld have begun with qniet arm. There is no movement of the arm in scale playing except the lateral progression from one octave to another. The accents in the arpeggios and scales are always finger accents. Raise the fingers preparatory to making the accents, bnt do not permit the arm to move. What your pupils have to know is where their fingers begin and end; how mnch of the playing apparatns is included nnder the term hand, and how mnch as arm. Then in finger passages rnle ont everything else, except in combined tonches, where two or more are pnt together for some pecnliar effect. In all accentuation of scales and arpeggios permit no extra motion for the accent, beyond a preparatory raising of the finger. I do not advise any mechanical means of secnring qniet arm. In fact, I believe them nnnecessary and more harmful than beneficial.

The proper method of arriving at the full tempo of fast pieces is discnssed in sections 7 to 12, in the first part of volnmes II and III of Mason's "Touch and Technic." It consists in attempting speed as speed. Besides stndying the passage in a slow manner in order to get the detail, yon also try it now and then at its proper speed. Let it be in the proportion of, say, six times slow and three times fast, turn and tnrn about, all through the practice. In this way you arrive soonest at speed.

As for conntiug, have the pupil do it aloud. Then you are sure of the main thing, namely, that she is thinking of the time as well as of the intonations and fingering.

"Will yon please advise me with references to the best way of beginning music with a child abont five years old? She is talented and likes to amnse herself at the piano.

"What must be taken with your book III of 'Graded Studies'? Only Mason and nothing more?

"What is the best way of secnring a firm legato touch? One of my pupils has a very staccato tonch and I have been nnable to remedy it with Mason's 'Two-finger Exercises.' Perhaps it can not be cured, as the pupil is a beginner about forty years old."—B. K.

Read through my "Twenty Lessons to a Beginner." This will give you some idea and save me tronble. What you have to do is to give keyboard facility, which will mean the Mason arpeggios administered in small doses and by rote; also two-finger exercises for tonch. Then you have to form the musical ear. She must learn to hear and to know music so as to whistle or sing it from hearing. Then she must be able to write from dictation. More than half the playing should be pleasing melodies.

With Grade III use also some of the pieces in the first book of my "Studies in Phrasing" (Phrasing, book 1). These are for melody playing. Pieces you will find in the collections of graded pieces published by Mr. Presser. My Grades should occupy about a third of the total study; exercises about a quarter; and pieces (phrasing and parlor pieces intermingled) the remainder. For legato, try the broken thirds. Your pupil does not listen to the continnity or connection of the tone. As soon as she has started it she forgets it and thinks of something else. Cause her to sustain tone with the voice, then to do the same thing on the piano. Make her listen while you play with perfect legato and imperfect until she can detect the difference. Do this very slowly, using tones quite long, whole notes in ordinary time. Another element probably missing is the muscular sense of snstaining. Cause her to exert a pressure npon the keys, just as she continues to force ont the breath while she is snstaining a tone with the voice. If yon have a practice clavier handy, set the tonch at six or eight ounces and have her play the clinging touch exercise. If the clavier is not available, do the same on the organ, having her connect the tones. In short, find out whether the failure is dne to imperfect mnsical consciousness or muscular sense; when this is found out, address yourself to the missing link.

"How soon do you give scales to a beginner? Also how soon chords? When do you take up the Mason velocity forms in the two-finger exercises?"—L. M. G.

In my "Twenty Lessons to a Beginner" yon will find a way and order of coming at the scales and simple chords. The same subject is also discussed in the "Primer of Music" by Dr. Mason and myself. As the subjects are very important, I prefer yon to look them up there than to give so short an answer as space would compel at this time.

"I am not satisfied with the manner in which the fast forms of the two finger exercise develop as I was taught them. It seems to me as if my teacher nsed the same kind of arm impnlse for the first tone in the fast forms as in the slow."—D. S. W.

I do not nse what Mason calls "velocity" forms of the two finger exercise, at least not until the pupil is qnite advanced. The best nse of the fast forms in the early stages is to secnre lightness and speed. Velocity as he gives it conduces to speed, bnt in the effort to get speed the pupil constricts the wrist, and so we lose more than we gain. Play the light and fast form as light as possible and as fast as possible. You can get eighth-notes rather fast and very loose; then double and make them sixteenths, playing just twice as fast, and look ont for softness and lightness. This is the best I can give yon. The first tone is a hand tone and not arm, but the hand is loose on the wrist and the impulse comes from the arm; there is, however, scarcely any perceptible motion of the arm.

—Instrumental music is the most intimate friend of man; nearer than parents, sisters, or comrades. We recognize this in misfortune, and of all instruments the one that responds best to its tôle of friend of man is the piano. Furthermore, I consider that instruction on the piano is a great benefit to hnmanity, and I would not be far from rendering it obligatory; considering it, it must be understood as a true consolation for the pupil, and not as a means of "shining in society." The arts can not exist without dilettanti; I do not speak here of those amateners who think only of satisfying their vanity, if it be only, as they modestly state, for an object of charity; bnt I have seen men who truly love art, who set artists to work, who protect and reward them, provided that they furnish real esthetic enjoyment. In our days the rôle of dilettanti is nnderstood qnite otherwise; this is why artists abhor the dilettantism which in no respect resembles that indicated above.—*Anton Rubinstein.*

Letters to Pupils

J. S. Van Cleve

K. K. N.—The elaborate diagnosis of yonr case, both as to your musical nature and your symptoms, though minute, was, on all accounts, interesting, and not in the least too circnmstantial. I gather from it all that yon are one of those enthusiasts of whom we need a larger percentage in our profession. What you say as to your love of filling in hymns at the reed-organ, when a girl, and making experiments upon the harmony and in the various effects resulting from the blowing with the pedals, would indicate a nature mnsical clear to the bottom.

It is sometimes said that there are clergymen who ought to be following the plow, and doctors who ought to be getting a livelihood by the sweat of their brows; and certainly there are some in the bnsiness of teaching music who have not the divine call to that work. You, however, have it. If, even at the age of twenty-three, you can, as you say, secure three years of uninterrupted study, the outlook for you is hopeful. At this time it would not be wise for you, having so little early finger-drill, to undertake to begin climbing the weary technical mountain, on the summit of which stands the palace of the concert pianists; but you may acqnire a proficiency fully adequate to the needs of a teacher, and capable of yielding great delight to your own self, for the most beautiful music in the whole world of piano art is to be found chiefly in the grades from III to VII on the conventional scale of X.

I greatly deprecate the constant striving on all sides for phenomenal feats of strength and speed, thrilling as they are when successful, for two reasons: First, they are excessively dreary to the listener unless they are perfect; and, second, they distract and draw away the mind from the soul-refreshing charms of less dazzling bnt intrinsically more beautiful music.

Now, as to making the pipe-organ your instrument. From what you tell me of your proclivities and instincts, I should decidedly recommend it. But I must caution you that the real art of the organ is not only high and noble, bnt excessively difficult. There is no instrument upon which it is so easy to get a little result that is endurable, and no instrument upon which it is so difficult to reach exhaustive mastership. The ordinary church organist in our small cities and towns scarcely merits any praise, for its true nature usually remains a book sealed with apocalyptic seals; and the poor, captive king, the organ, remains all his days like those women whom Dr. O. W. Holmes sings so pathetically. He says:

"Alas for those who never sing,
But die with all their music in them."

And so I say, Alas! for the poor pipe-organ, doomed to grind ont, each Sabbath, musical doggerel and banal Sunday school drivel, while its wonders of solemn, soul-stirring sound remain silent and nnguessed. If you will be a pianist and an organist, be both in genuine character, for both are useful, both are noble, both are high-priests of the temple of God's eternal beauty.

Go to some large city and enter a good school of established rank, or select teachers of similar grade, and a happy future filled with usefulness and refined pleasure will be yours.

A. H.—As you say that your graduating pieces are to be the "Mandolinata" of Saint-Saëns and the A-flat Valse of Chopin, and as you ask to have some account of the composer of the former piece, I will make an effort to be of some help to you, if may be.

As to Saint-Saëns, he is a French Jew, of extremely brilliant gifts and eccentric habits. He was born about sixty-five years ago, and is a typical Parisian. He is sometimes called the Gallic Liszt, just as Berlioz is called the Gallic Beethoven. Certainly, the kinship of Saint-Saëns to Liszt, as to genius, is very striking. By this it is not meant that he is devoid of personal originality, for that he has in wonderful overflow, bnt there are many leading traits of mind in which Liszt and Saint-Saëns do certainly resemble each other most strikingly.

First, they both were practical piano virtuosi of the most dazzling character.

Second, each was a positive phenomenon, almost a miracle, as a reader at first sight, and the stories told of them in this specialty positively stagger belief.

They say, for instance, that at Bayreuth, when Saint-Saëns was at the height of his Wagner-enthnsiasm, he sat one evening at the piano, in the presence of a large company of the world's mnsical notables, and read from the orchestral score one of the acts of "Parsifal," and also from the score of the "Nibelungen." The former work was then nnknown, and his arranging and reading were at first glance.

Again, in the third respect, both Saint-Saëns and Liszt wearied of the temporary though glorious splendors of the virtuoso career, and settled down to composition, chiefly of the instrumental kind.

Fonrth, the forms invented by Liszt, particularly the symphonic poem, his most valuable contribution to mnsical morphology, and the pianoforte rhapsody, a form equally original, were most snccessfnlly imitated by Saint-Saëns. In the form of the symphonic poem he did some notable work of the very highest charm.

Bnt the kinship with the great master of Weimar did not stop with things of external form,—it was deeper, and inclnded their spiritual structore and peculiar life no less.

Thus, the music of both masters, while abounding with rhythmic life and bold, striking harmony, is almost destitnte of real melody. There is a decided preponderance of virile over feminine emotions. There is pomp and splendor, rather than delicacy and tenderness. There is at all times a wondrous and fascinating brilliancy rather than deep feeling or earnest thought. They seem to love the flashing surfaces of life, rather than its darker problems and its gloomy mysteries. They sing of triumphs, of festal gatherings, of the proud delight of self-conscious beauty and power, of the picturesque, and the strange. Hence, we find Saint Saëns at his best in such works as the grotesque tone-translation of the medieval picture of the "Dance of Death," and the fantasie for piano and orchestra, entitled "The Wedding Cake." There is in Saint Saëns, as in the great Hungarian master, life, fervor, vivacity, burning energy, tireless enthnsiasm, bnt real tenderness—never, and very seldom any deep brooding. Hence, when we hear the music of the charming Frenchman we think of splendid ball-room scenes, with all the glories of artistic costumes, where the air is heavy, yet intoxicatingly stimulative, with the sweet breaths concocted by the chemist; where gems of a hundred hues glitter and burn and flame in rays that bewilder and half-blind; where conversation does not ripple gently in the curves and rings of tender friendliness, but where it dashes and flashes in the cataracts of witty epigram and clever compliment.

Bnt you must not for a moment think that I mean by this that there is any lack of valne in the music of the gifted Frenchman. Few composers, indeed, can match him in constant charm. For piquancy and appositeness he is without a rival. His music glitters, not glows; yet the glitter is a real illumination, engendered from within the substance of the ideas themselves. For a pictorial analogue, we think of the intense cerulean splendor of the Mediterranean sea and sky; of the green of the emerald; of jet-black and snow-white; of the ruby's deathless blood, and the darting fire-points of the cut diamond.

However, let no affectation of ultra-qniet severity of taste lead you into excessive Brahmanism; Brahms, indeed, is good, very good; bnt Saint-Saëns also is a fine spirit—strong, original, characteristic; of the blood of Liszt, bnt no servile copyist. He is just as original as any master in the world. A love for brightness is nothing to be ashamed of. Let us remember those eloqnent lines of Leigh Hunt, defending a taste for warm hues. In his "Songs of the Flowers" you will find these striking and nnique verses:

"See and scorn all duller,
Taste how Heaven loves color,
How great Nature clearly joys in red and green;
What sweet thonghts she thinks
Of violets and pinks,
And a thousand flashing hues made solely to be seen.
See her whitest lilies
Chill the silver showers,
And what a red mouth hath her rose, the woman of the flowers."

Among poets Saint-Saëns makes me think of Swinburne. He has the same intensity of sweet and of bitter, the same bewitching mastery of rhythmic effect and the structural devices of form, and the same vivid sense of life in this living, breathing world. The "Mandolinata" is a tone-picture of a mandolin-girl, and you must make a southern and altogether Spanish picture of the piqnant, pretty, attractive creature. Play with dash, with snap in the rhythm, and with a crispness of accent like the tinkle of glass. Let your interpretation sparkle.

A. A. M.—There is one remark in your letter which pleases me greatly, and that is the remark that you can not conceive of a happy life with music omitted. That is the ring in the voice of an inquirer which I love to hear. That is the real metal whereby the soul is to be tested. It is the people who can not conceive of a happy life with music omitted who are the hope and strength of the cause of mnsical art in America. It is the spur of ambition rousing the mind to effort by its sting on the one flank, and the spur of money-need rousing the mind by its sting on the other flank, of which we hear most constantly. Every one who wishes advice is either restless with the desire to surpass others and to excel for ambitions reasons, or it is the person eager to live off the fragments and tithits from the altar of art who most frequently appeals to us. Our perpetual demand that music should afford us either a wreath of scarlet fame-flowers or a bnshel of jniey fraits for food is truly a manifestation of our two leading traits as a nation, viz., ambition and thrift; but it were well if more of the deep, rich, red, warm, pulsating blood of love were in our veins and arteries.

As to your various questions, I must say, first, by no means try that oft-exploded fallacy of acquiring your technic in mammoth bales. It is a very frequent blunder in an aspiring young person to think of taking the hnge dranght of mechanical labor, of which so much terrifying talk has been heard, in one long-drawn, resolute, heroic pull at the formidable drinking horn, like Thor at Jötnnheim. No, no; you could not take two solid years at scales, nor even, as you ask again, one year. If you could endnre such tiresome mastication of wheat and corn-husks, I should say that your call to a musical life is at least as dubious as that of those preachers to the ministry of whom it is said they may have been called by the Lord, bnt he forgot to call any one to listen.

Technic must be intermixed with other work, and the dogged power to do a quantity of nnmixed technic without flinching proves that the natnre is essentially nnmusical. As you say that your eyes will not bear mnch use, and are likely to remain so for the next two years, according to the physicians, I advise you to do as the blind do, at least in part; that is, learn everything by heart. If you are able to employ your eyes for even a few minutes at a time, say from five to fifteen, it will serve. Fix a measure or two in your mind, and then practice it n hundred times. So on; keep at work, remembering this always: that all solid attainment is slow, and is secured rather by uniform, minute increments than by sudden and vast accessions. Make it a fixed rule never to waste time in acquiring that which is of little valne, and, second, never allow yourself to lose that which has once been learned. It will be an amazement to you, if you can form this habit of daily acquirement, to note at the end of a year to what a vast total the smallest daily addition will arise. You say that you are twenty-three and have already lost five years. Do not, therefore, let another day pass; but get to work, and jog contentedly along, learning a little each day, and remember the wise maxim of Goethe, whose vastness of achievement was equal to his quality, "Never haste; never rest."

—"The world wonld be fifty per cent. better if the people who mean no harm wonld n't do any."

—Money may always be a beautiful thing. It is we who make it grimy.—*J. M. Barrie.*

COURAGE, YOUNG TEACHERS!

BY FRANK H. TUBBS.

In the usual entrance to the musical profession there is a condition which is unfortunate but which we must take as it is. Few, if any, music teachers are prepared to announce themselves as such when they enter the profession. It then becomes a necessity to whip one's self into form. Every young teacher realizes his weakness, and ought to be told that what he feels about himself has been felt by others before him. Many are held down for long years by the fear that their inefficiency is something for which they are greatly to blame, followed by further fear that their ignorance will be detected. We would hold out the right hand of fellowship, with "Courage, brother and sister! Your case was once my case. By understanding better some of the bases of education you will quickly gain faith in yourself. Keep still and know your own growth. We will help you. It has ever been the purpose of this magazine to help young teachers."

The distrust and consequent trepidation of the young teacher leads him to one course: namely, to give his students the same technical studies which he received, and to follow this by using some of the easier pieces which he has learned to play. This course, used year after year, leads to the rut-like teaching so often found; a teaching which is a blighting burden upon music. The effect is to limit a teacher's usefulness and to give his students very little true music. Perhaps the country teacher, whose every act and word is known to the whole town, and who feels the eye of criticism most keenly, is more at fault than are others. But the hope of musical growth generally lies with just that class, and it is, therefore, the class to which we ought to extend the helping hand.

First, how may such teachers obtain more students? By going where young people are, studying their natures, becoming acquainted with them, meeting their parents, and, in general, placing one's self in the way of being selected as the teacher. Thinking of the teacher in small cities and towns, we would say, "Go to the Sunday-school, the day-school, the dancing-school, and to any other places where children gather." Can you surmise the purpose? To pick out those young people who show talent. The child that is quick at games or bright at study in school is more likely to be talented musically than are others. Get acquainted with the talented ones; win their friendship and reach the parents. When it can be done honestly, say to a mother, "Your little girl shows goodly signs of musical talent. When the time comes for her to study music I wish to be her teacher." It will surprise most teachers to find that the parents are ready to meet them half-way. In most towns a teacher can get five new pupils a month in that way. It is not obtrusive solicitation, and it does not encroach upon the preserves of other teachers.

Second, about the length of time needed to gather a goodly music class. Such a class is gathered when it gives income enough to pay one's living expenses—home, clothes, social demands, educational demands—and leaves ten per cent. of that amount more in the bank. One who reaches this point in one year is doing all he can expect. Many teachers add to distrust of self by expecting to be at the profit point too soon, and, finding they are not there, blame themselves. Read the first chapter of that popular novel, "The Honorable Peter Stirling," for encouragement.

If five pupils a month are obtained it will be within the first year that the paying point will be reached. Generally, the height of prosperity of a music teacher is reached in his third and fourth years. What he is then doing he may take as "expectation of income" for subsequent years. The amount will vary, from different causes, some years higher and some lower, but he can be quite sure that his third and fourth years will tell him what he may expect.

If that amount is not satisfactory he may look around for another field of labor. His experience during these years will be utilized to good advantage wherever he goes. Never go to a smaller place to settle. One may go out from his own city to another for certain days in the week, but when he changes his place of residence completely it must be to a larger city. Then he can grow, increase influence, and make a better living.

Third, study heredity. The teacher who gives his familiar exercises and pieces only will wonder what that means. It is very important to success to know the material taken in hand. Every child, until it has learned the power of its own intellectual and spiritual direction, is the embodiment of many successions. The great grandparents may be what you have in that child to teach. The peculiarities of parents may influence the student in his every line of thought. So far as possible, study parents and grandparents. That study will tell you how to lead the child, and what to expect from the child. The time comes when, through your own knowledge of the truth that heredity need have no influence, the child discovers his true self, in touch with the divine being within, and from that time he is freed from the bondage of generations. But students frequently take music lessons for years before they know themselves, and during this period conditions of family must and should be considered.

Fourth, valued growth is always gradual. Why the students do not make more progress often troubles the young teacher. A tree which sprang up in a night would be a wonder. Yet we hope to have our students master difficulties and shine radiantly in a few months or even weeks. If they did they would n't be worth much for permanent good to music. If a tree did grow so rapidly its wood must be soft and unstable, broken by the first severe blow. It is supposable that a tree, by strong fertilization, could make rapid growth; so, by unusual stimulus, can a pupil be made to display wonderful progress, but such growth would be artificial. It is better to have steady progress and not too rapid. The laws of nature have worked so long that they are well fixed. It is not well to go against them, or to distress ourselves if pupils train in about the same way as do the trees and plants. If one makes rapid strides, and you can learn that, through heredity, he has been prepared in that silent, unobtrusive power which mysterious nature has, then it is safe to apply to him such stimulant as is in your power to give. He may prove to be a genius. He will be, however, the exception to the rule.

Fifth, stimulation should be under teacher's guidance. Of what shall it consist? Ambition, but not to hope for that which is beyond possibility; perception of art, as found in kindred and allied arts; familiarity with music and musicians. These are a few, and they suggest more. Often a particularly talented pupil has been of service to a young teacher in making the teacher study more to keep his knowledge of "stimulants" in the advance. If a student tries to cultivate his own power alone, his very "stimulants" will dissipate him. Of course, the time comes when he becomes his own teacher and master, but before then he has passed out of the reach of the class of teacher to whom we now write.

Finally, the purpose of this article is to impress upon teachers the truth that by getting out from usual ways—ruts—there is more to teaching than they have supposed, and that our profession allows application of tact, shrewdness, and judgment quite equal to the demands in other callings, and that, by knowing the real things about themselves and the profession, they will escape the servility of distrust and advance into more usefulness. There are not enough country teachers. Statistics recently gathered in one of the largest States showed a surprising absence of music teachers. They also showed that many are working very blindly. But what was most shown was the need of more teachers. The country teacher is the foundation on which to build the imposing musical structure of the coming generation, and we need more of his class, and to have the class very good.

—In Germany a child has music as a part of school training. The various schools of sight singing in England spread an interest in choral music. Every child in the United States should have the opportunity of learning to sing and to read from note.

CREATING MUSICAL ATMOSPHERE.

BY CARL V. LACHMUND.

Revisiting the Western and Northwestern States an observer can not but notice a marked growth in musical interest on the part of the general public. Musical life is decidedly more active than it was five years ago. Managers of artists now find it easier to arrange for concerts, whereas but a few years ago the greatest ingenuity was necessary to bring together an audience, then, perhaps, to find that the concert proved satisfactory only inasmuch that an absolute failure had been prevented. These same conditions still prevail, though not in so marked a degree.

While there is interest and much talk of music, there is an absence of what has been termed "musical atmosphere." The efforts of visiting artists, local teachers, and students will be of stunted growth where their work does not receive the devotion that such atmosphere alone can inspire.

There are good teachers almost everywhere in the West, but frequently they overreach their standard by their ambition, and they are lacking in sincerity for the cause of the best in music. As a result their pupils do not love music for the *soul* there is in it; their ambition tends merely toward appreciating the mechanic and external. The remedy for these conditions will depend entirely on the creation of a musical atmosphere.

The love, understanding, and the encouragement of music in any community will be in exact ratio to the amount of musical atmosphere you find there. Who will create this? you ask. The music lovers and musicians should do it. Do not spend too much time in grumbling about the "lack of appreciation," but take active steps in the right direction yourself. But how can I do this? you ask. Of course, the remedy is not found in a nutshell. The object of these lines is to suggest an effective beginning.

First: Teachers should form sight-reading classes among their pupils. They can, in time, learn to read, in either four- or eight-hand arrangements, the symphonies by Haydn, Mozart, Beethoven, Schubert, and, finally, the great modern works. Incidentally, the pupils become good readers—and what an advantage! But, beyond this, their view is elevated above the mere mechanic in music. While they have not the opportunity, offered only in great cities, of hearing these master-works sublimely given, as intended, by a great orchestra, they do become familiar with the contents, and this will prove a powerful educator to their musical taste. They will soon become musicians at heart and learn to discover the soul in whatever work they attempt. If the teacher can not appoint a special evening or special hours for this, let him devote every third lesson to sight-reading with his pupil, who will soon appreciate the benefits of the apparently omitted lesson.

The next suggestion on the line is, that pupils are not encouraged, as they should be, to read poetry and musical literature suited to their ages. Try it, and witness the new interest shown in the practice of their lessons, the increased clearness with which they grasp your suggestions. This being done for and by the students, something should be done for and by the community.

The most effective step is the organization of musical clubs and societies. I do not refer to singing societies, for their object is too frequently self-laudation rather than propaganda for the art. The music-loving ladies should form clubs for the promotion of concerts by local and visiting artists, at the same time introducing musical-literary work. Such a club will be powerful in proportion to the acceess the executive committee shows in enlarging the membership list, and that is the *funds* available for their work.

—From the little we know of his personality, Bach's character seems to have been, like his genius, the concentration of those of his ancestors—deeply religious, of marked probity, simplicity, and singleness of purpose, contented with his lot, genial and encouraging to his pupils, and happy in his large family and the quiet blessings of his home circle.—*Sharp.*

TRAIN MUSICIANS EARLY.

BY LOUIS LOMBARD.

In the biography of the world's greatest musicians it is recorded that sound artistic precepts and correct technical habits were inculcated during their childhood. The philosophy of such potent history ought to suffice for the guidance of American parents who intend to make professional musicians of their children. But does it?

In this country the majority of pupils begin to study music seriously only after completing an academic or collegiate course. How unwise this delay! Music is unlike law, medicine, and other sciences that can not be undertaken by children. On the contrary, it has been demonstrated repeatedly that the highest technical results become possible only when musical training is given before the body has reached its full growth. Parents who wish to give their children the proper musical opportunities can not choose their children's profession too early. For many vocations, but particularly for that of music, the most precious time of life is youth; then, no hour should be wasted in unkindred work.

After the laws of self-preservation are understood, what knowledge can be more useful than that requisite for self-maintenance? Has not science in one's profession claims over science in any other? The end of man being to serve himself and fellow-men, what better course can he follow than that which will widen his chosen sphere of usefulness?

"Whatever you are, he that wholly and exclusively." In this age of Herculean competition, where the battle of life is waged so fiercely, "the gods join in the combat," and excellence alone survives. Though, at times, the world may want to be deceived, it generally pays only a just price for what it gets, whether that come from the heart, the brain, or the hand; thus the incompetent artist must eat less than the skilful artisan. Even within the confines of his own profession the musician must heed the lesson of Jack-of-all-trades, and be content with the hope of achieving greatness in one branch of his art; for to do so in many is impossible. His success, then, will be proportionate to the quality rather than to the variety of his work. In the great factory of modern life all labor is done through infinitesimal divisions. This is, indeed, the age of specialism. Therefore, guide the first steps of a child with one unswerving purpose, and let the aspirant after the muses' laurels be led in its swaddling clothes to the portals of art.

The hours needed for the musical, no less than for the general, education should be carefully allotted. Certainly, it would be well if a child could learn everything. Our span-long lives, however, ought to remind us that our study days are numbered. While a musician should be generally cultured, he does not need to be an expert mathematician. The science of mathematics, though not studied for itself, is no doubt valuable as mental discipline; but who can prove that the study of music is less adequate for the training of man's faculties? History, also, as taught in most schools, is to a musician, and, it might be added, to many other men, disproportionate to the effort and the time it demands. The same objection may be offered regarding other studies that are of doubtful use to the future musician, and which might be advantageously omitted. We do not employ a lawyer or a physician because he is a good musician, any more than we engage a music teacher because he is a chemist; we would probably refuse his services on that very account, and with reason. Time should be given to studies in proportion to their value in one's life work. Artists will get better results by storing their energies for art.

Of course, no father should lay down rules for the education of his child until he has considered carefully the future conditions of its life. But, if it exhibit unmistakable signs of musical aptitude, the parent ought to take immediate steps toward its physical and mental training with one single motive: Music, like Aaron's serpent, should swallow all the others.

In childhood, when the body is pliant, the mind receptive, and the memory retentive, the needful habits of body and mind must be acquired. The practice of singing or playing ought to begin long before the muscles and bones have attained their development; they should grow into or be molded by the instrument, or the vocal requirements. Youth, too, is the best season for gathering any assimilable knowledge, and music is overflowing with simple facts that can not be memorized too soon or acquired too finently; since these must be learned sooner or later, time might as well be saved at once for their acquirement, especially when it is remembered how much more easily the child imbibes and retains new facts than the adult.

Custom rules man in his minutest actions. Education is but early habit. Let the child intended for a musician hear all the good performances and play well the best music available. In this manner it will acquire good habits and tastes. Music has such a power over the young! Melody, harmony, rhythm enter the hidden recesses of the infantile soul and leave their imprint forever, making the child musically refined and discerning, long before it can understand either cause or effect. While ugly sounds make it shudder, beautiful ones evoke its sweetest smile. The child does not analyze sensations, and so much the better, for this very process would blunt them. Happy state of the heart, when it is cross questioned by the mind! Youth reflects less than age and, on this account, feels more. It apprehends the hurricane with all its fury, or the zephyr with all its charm. Is it unreasonable, then, to think that music—preeminently the language of the emotions—might be studied with profit when man is most susceptible to emotional influences?

The good qualities of children as students are not sufficiently appreciated. Young girls and boys are less vain than adults. The child seldom questions rules. It is filled with a holy wonder at the omniscience of its parents and teachers. It never thinks it knows it all. Youth always seeks knowledge. Even the babe, in its mother's arms, is ever trying to learn. When it turns hands or the rattling of toys, does it not tacitly ask: "What makes that noise?" Then, a child is usually faithful and obedient; though it is incapable of doing much work, that which it does is, as a rule, honestly done. Can the wisest among men seek the truth with more avidity and modesty than these little ones?

Harmony, counterpoint, and orchestration, it is true, can not be undertaken by children; but the young man who has learned early in life all the simpler facts and rules of music can progress in these higher studies as soon as his mind is mature enough to grapple with the problems of musical composition. Those who have not had the preliminary training until the age of eighteen or nineteen may lose two or three years, merely to get fundamental principles which, acquired so late, are apt to be forgotten. Harmony gives the firmest substructure to a musical education, whether vocal, instrumental, or theoretic. In the beginning the study of harmony is almost always dry, meaningless, and even remote from childhood; to him it is interesting. Not only does he understand the first lessons, but he even enjoys them, for they demonstrate to him theoretically what he has already experienced and appreciated in practice. The true evolution of education lies from the concrete to the abstract. What one has already discovered by personal deductions and sensations is so much better understood than that which is accepted passively from a teacher. Those who studied music in youth find almost unaided the chord relations; others detect them solely through the rule of thumb. And when the technic of composition has been acquired the musician who began in infancy expresses his thoughts in a flowing and elastic style, while the writings of the others are usually, at best, severely correct.

The boy who studies music when very young may become an excellent musician before adolescence. If he continue the art he will begin to use the technic gifted, at that period he will begin to use the technic of his art as a means of individual expression, and no longer as an end in itself—in a word, he may develop into a true artist at an age when, notably in this country, many would-be musicians are yet at the alphabet of their art. Had this talented lad started late, he could not have reached beyond mediocrity, though his gifts were of the highest order.

Consequently, if you wish to make a professional musician of your son, begin his training in tender age, when the simultaneous and spontaneous education of all his faculties and senses is commencing. From that time let him study only that which is essential to make him a complete man and artist.—*From "The Art Melodious."*

SONG-WRITING AS A PROFESSION.

BY JOHN J. M'INTYRE.

The song-writer's lot is often an unhappy one. He is generally coldly greeted in all quarters of the publishing world, and in private life his friends attribute his failures to lack of ambition. Fault is frequently found with his verses, and he is often accused of having purloined his music.

A man might write a song which would compare favorably with the greatest successes of the day, and yet not find a publisher who would print it. It is a queer market to enter.

Those familiar with the "popular" music market of the day know that tons and tons of utterly worthless compositions are turned out monthly, and one naturally wonders why a better class of work is not issued. A few songs of the period seem destined for immortality, although they are not the only good songs which the generation has given to the world. There are hundreds equally as meritorious, but they were only born to breathe their tenderness a time or two and then allowed to sink into everlasting obscurity.

There is very little room in this world for the ambitious song-writer. His melodies of friendship, love, and home are fiercely antagonized by doggerel efforts which illiterately tell of the escapades of shameless characters.

The public loves and can appreciate good music and rhythmic poetry, but because these are not acceptable to specialty artists they are sometimes declined by publishers. Something which will permit a man to make a fool of himself, or a woman to appear bold, seems eminently more desirable.

Most song writers are continually making hits—in their minds. Sometimes a man conceives a brilliant idea, sets it to tuneful music, and firmly believes that fortune has at last smiled upon him. Visions of thousands of dollars flit before his mind's eye. He fancies that his song will make him rich and famous. He starts out to find a publisher, and is rather independent about selecting one. But he generally returns home with his manuscript in his pocket and his heart in the slough of despondency.

An idea is good enough until you try to sell it. Then you find that this is a satisfied old world, and that it is in no way eager for anything new.

And so the song-writer frequently falls from the dizzy heights of fervent hopes to the craggy depths of utter despair.

Nearly all song-writers are poor. In chasing the will-o'-the-wisp of fortune they grow impractical. Failure does n't daunt them in their chase for fame. Disappointment only strengthens their determination to win, and they toil on in the hope that some day they will make a hit.

And so their coats grow faded and threadbare, their lips close more tightly over their set teeth, and their hearts weary of the fitful life of striving to exist another day.—*From "The Song-writer."*

—"I am not educated in music, but I know when I like a piece," says many a one. Then try to be honest and learn to know whether your likes are founded in the canons of good musical taste. There is a right and a wrong principle of judgment, and every earnest person should try to base his opinion on sound principles.

THE MUSICIAN'S MARRIAGE.

A Study of Matrimony and Music.

BY LOUIS ARTHUR RUSSELL.

The propriety of matrimony among musicians seems scarcely a debatable question, yet "Shall a musician marry?" is being discussed just now, especially since the appearance of an interesting, if not very philosophic, essay on "Music and Matrimony," by Mr. Cuthbert Hadden, in the "Cornhill Magazine." That musicians should be picked from among the professional classes as peculiarly unfit for matrimony, or of questionable fitness, is without explanation; but such is the case, and some misdirected philosophers are pleased to condemn the composer of music, the player of piano, and the like to celibacy, on the charge that the music life and the temperament which enjoys it are unfitted for domestic happiness.

Fortunately this opinion is not universal, and therefore musicians do enter happily into the state of matrimony; but enough has been said and written, sufficient of silly philosophy has been put forth, misrepresenting the musician and the music life, to warrant a discussion by the profession.

The marriage problem is not alone for the musician's solving; the question of propriety of marriage is not a question which refers itself in any way to music, or in any particular way to musicians as a class. A glance through any musical circle, or at the leading musicians of the world, will show that the chances of happy marriage are about the same as with any other class, or as with the world at large.

There is nothing in the nature of music which can in any way destroy one's affectionate disposition; there is nothing in music or its close contemplation which leads us away from the gentler emotions; nor does music incline us to seclusion, though it is indeed a solace when we are without companionship of men or women. On the contrary, music constantly portrays a harmony of companionship; it is a communion of voices, and to the real musician, who lives inside the temple, these voices are of the spirit, telling of the inner life of man in relation to other men.

The contemplation of music rather inclines the mind to companionship than otherwise, and the ideal companionship is, doubtless, the ideal marriage of a man and a woman.

The study and practice of music, furthermore, tends to develop the emotional nature. Love is, first and last, an emotion, and there is no class of men more susceptible than the musician, with whom emotions are apt to grow to be passions. If, then, musicians are emotional and susceptible, and if love be the proper basis for matrimonial alliance, it appears easy to declare a musician a fit subject for marriage; at least, in so far as the heart is concerned in the matter.

Here, however, enters another item: To be a good husband or a good wife, one must be a practical money-maker or a good housekeeper, etc.; in other words, love is but a starting-point. The material side of matrimony is of real importance, and we say, with the old Spanish maxim, "*Marry, marry, but what about housekeeping?*"

That the practice of the piano is peculiarly conducive to good business habits or to good housekeeping can not be claimed, but that such a habit of study, properly ordered, destroys a man's business sense or a woman's love of order, or her cooking abilities, is not easily proved.

Music is by no means entirely an abstraction; its devotees are not all with long hair, drooping lashes, and ever-far-away brains. These conditions are sometimes affected by "artists," but usually 'tis by men, and just for the sake of arousing the hectic frenzy of hysteric women, that the "business" of the artist may prosper. It requires more brains, and brains of a finer quality, to write a symphony than it does to promote a good business transaction; it takes more brains to play a concerto or to conduct a chorus and an orchestra through an oratorio than are required by a ward politician who "pulls" himself into a good paying position; yet we never question the propriety of matrimony on the part of a merchant or of a politician.

If, then, the musician possess an affectionate nature, a nature especially fitted for companionship and for the higher emotional life, and, with this *sine qua non* of ideal married life, he or she also has a fine quality and a sufficiency of brains, why shall one not marry, and be happy and prosperous?

After all, then, musicians are but men and women, weak or strong, good or bad, provident or shiftless, as the case may be, just as is the rest of mankind.

Lord Bacon long ago wrote an essay, "Of Marriage and Single Life," in which he said: "*He that hath a wife and children hath given hostages to fortune; for they are impediments to great enterprises, either of virtue or mischief.*"

The Baconian theory holds that great men, and perhaps great women geniuses should never marry: the above quotation expresses the idea. That many great men have married, and happily, too, is a matter of history. Among the musicians—the great composers especially—the matrimonial record is encouraging.

Bach was twice married, and his home life was as happy as that of his fellow-townsmen. He was the father of twenty children, and his lifework in his art was stupendous.

Mendelssohn was most happily married, and there is no reason to believe that his service in art was in any way interfered with.

Mozart's wife was a real assistance to him in his work, and von Weber found in his wife every joy that an affectionate husband could wish.

Schumann and his wife, Clara, lived an ideal life; both were real artists—he an inspired poet of romanticism, she a genius of the pianoforte. Their life together was a model of marital joy, until his sad malady intervened.

Wagner married twice, and the last marriage, though of somewhat doubtful ethical propriety, was in no way an embarrassment to him as a creative genius; and, in its way, the home life, at Bayreuth especially, was ideal, the wife, herself an artist in temperament, being a true companion to the composer. It is true, Hector Berlioz and Haydn were unhappily married, but neither of these mesalliances was due to the music side of the composers' natures.

Handel, Beethoven, and Schubert did not marry; yet each desired to do so. In Handel's case a stern parent stood in the way, refusing his daughter's hand to a musician; Beethoven certainly loved, but was not a winning suitor; Schubert, too, loved, but he also was "but a musician," and could not aspire to the hand of a princess. Perhaps had these three masters been successful in their suits, music would have been the richer to-day, especially in the case of that sweetest of all singers, Franz Schubert, who, with a wife to care for him, might have lived many years and have blessed humanity with much more of his divine melody.

To-day many, if not the most, of the greatest of our musicians are married, and the average of happiness and prosperity appears to be their portion, so that it would appear that, in the realm of music at least, history refutes the learned Bacon.

But, after all, there is another side to the tale; there are at least theoretic reasons for the Baconian theory, though its logic be so often refuted by facts. Matrimony is a restraint, a limitation of freedom, a source of care and responsibility. Many spirits chafe under restraint and find unhappiness in any condition other than absolute freedom. The ideal marriage implies complete devotion on the part of both husband and wife.

Art also demands of its votaries a complete devotion; it is as jealous as a husband or wife; it demands nothing less than the life of the artist. It is the same with science, the same with any profession of letters; it is the same with business. Success of any importance is reached only by an absorbing devotion to one's vocation.

How, then, can the two be reconciled and dwell together? How can matrimony and ambition be in harmony? How can both be successful in the same life? The whole question hinges upon the metaphysical problem of elasticity and comprehensiveness of the human heart and mind.

Schubert himself expressed the idea of dual devotion when, upon being playfully chided by his inamorata, the Princess Esterhazy, for having never dedicated any of his numerous compositions to her, he said, "Why should I inscribe any *one* of them to you, when *all* are dedicated to you?"

(The conclusion of this article, which treats on the domestic and social side of the question, will be printed in THE ETUDE for September.—EDITOR.)

THE REVIVAL OF THE HARPSICHORD.

BY FANNY MORRIS SMITH.

It is supposed that the clavichord, the "well-tempered clavichord" for which Bach wrote, is obsolete, so much so that articles are written to prove that it was incapable of harmony, that it could not be altered in pitch by the player, that its tone was incapable of prolongation, and the like.

As a matter of fact, clavichords are still in existence in very considerable numbers. Morris Steinert, of New Haven, Conn., found eleven in the neighborhood of his old home, in Germany, where he had received lessons on the instrument as a boy; and Mr. Steinert is not an old man to-day.

The fact that in Mr. Steinert's boyhood lessons were still given by clavichord players, and that he himself possesses its peculiar technic, brings it well within the list of modern instruments. That it is the indispensable key to the musical intention of Bach and Handel in their clavichord music makes its revival obligatory on all lovers of the classic style. But aside from Bach, the clavichord, as an instrument for practical music making, well deserves a rejuvenation on its own merits. In the hands of Mr. Arnold Dolmetsch, the well-known antiquarian musician, it has demonstrated its possession of beauties peculiarly its own. Pathetic and pleading in its legato resonance, it offers, by means of the continuous pressure of the tangent on the string, the same opportunity for delicate nuances of expression that is now reserved for bow instruments. Unlike the harpsichord, "the scratch with a tone at the end of it" familiar in our modern mandolin does not exist in the clavichord, which, being capable of just intonation, possesses a sweetness bewitching in the extreme. It is much better known in England than in America; perhaps because the quaint beauty of the viols, psalteries, and clavichords that Mr. Dolmetsch has brought back to the concert stage have found a congenial soil among the admirers of pre-Raphaelite art. Morris,—poet, printer, artist, and humanitarian,—was devoted to Bach played on this instrument. Dolmetsch went to Morris' house to play the suites to him just before he died.

The indorsement of men like Morris and Burne-Jones may not be a reason for our "going into the clavichord," but it is a very good attestation of its sympathetic qualities to idealists of a very high order.

There are a number of these charming instruments in New York: Mr. Bernard Boekelman brought one from Venice last season in its original case; the Crosby Brown collection in the Metropolitan Museum includes several, besides those buried in the curiosity shops of the city.

The clavichord as an instrument for practical music-making well deserves a rejuvenation. In the hands of Mr. Arnold Dolmetsch, its great apostle in England, it discourses excellent music.

The clavichord is not a large instrument; it is portable; is not difficult to learn, since, being keyed, it requires only a knowledge of the 'cellist's shake on one string to make it legato in slow melodies. The tone is extremely sympathetic, and so sweet that players become infatuated with it. The action is simplicity itself, and, indeed, so is the entire construction. It could be manufactured very inexpensively, and, once more in the hands of piano-players, would find a home in every music-room.

—A good ear for music and a taste for music are two very different things, which are often confounded; and so is comprehending and enjoying every object of sense and sentiment.—*Greville.*

ARTISTIC PLAYING IN SIMPLE PIECES.

BY MARIE BENEDICT.

One of the needs of the piano students of to day is increase in appreciation of the beautiful. The power to interpret the pieces studied, which might be made to grow from realization of the truth that the subtle something which, for want of a better name, we have designated art, is to be found in much easy music, as well as in the master-pieces of the concert stage. Just as the delicate windflower of May is as perfect in its way as is the hybrid chrysanthemum with its myriad double-faced satin petals, so many simple compositions have a charm of their own as truly as have those which bristle with technical difficulties and scintillate brilliance from every measure. But this beauty is not to be grasped off-hand by the happy-go-lucky student. The workmen, Thought and Study, must be called on to reveal it, with their tools, touch and tone, and the usual student outfit of technic.

How are pupils to be taught to interpret the class of pieces suggested in a really musicianly way? Among the variety of modes of treatment requisite for the development of the different student individualities, a few may be mentioned. Cessation of the custom, prevalent among some teachers, of rushing the victim through a succession of pieces, without allowing time for anything approaching technical or musical finish in any one of them before the next is begun—a practice productive only of carelessness, superficiality, and inaccuracies of every sort. Drawing the student's attention to the numberless foci of interest and charm in the realm of nature and in the fascinating world of books, thus stimulating the growth of an artistic taste, and gradually leading to the standpoint of willingness, on her part, to spend sufficient time on one composition to bring out its latent charm, to render it as artistically as may be. And, as a matter of course, selecting for the pupil's study only the best of the different grades of easy music. Another way is by drawing the student's attention to the musical content of the piece, impressing her with the truth that music is always the expression of an art ideal. The selection of pieces with titles suggestive of definite scenes or stories goes far toward quickening and holding the pupil's interest.

A few seasons since, at the urgent suggestion of a prominent musical educator, I connected with my lecture recital of usual concert degree a program selected principally from the best teaching pieces of varying grades, ranging from those within reach of ordinary students after a year's study to difficult amateur work. The intent of the program was to prove to students that there are to them unexplored fields of beauty in their own easy music; thus, by practical illustration of the charm and the pleasure resulting from thorough, protracted study, by revealing to them the beauties which lie beneath the surface in the simple compositions with which they are or may be familiar in their own work, to persuade them to put more of brain than heart into their piano study, that their own playing may become more musicianly. The object lesson has proven effective, and has been warmly welcomed at the colleges and seminaries where it has been given.

Touch and tone are the indispensable media for musical interpretation. They are materials with which the pianist works, as are the brush and colors of the painter and the special implements of the sculptor essential requisites for work in the other arts. As the right instrument in the sculptor's hand will give to the petals of the marble flower just the curve necessary to the desired expression of the beautiful; as, by lighter or heavier strokes of the crayon, the artist in black and white realizes the portrait to the life,—so it is through the knowledge of the best touches to use, and when to use them, that the pianist makes the air eloquent with the inner beauty of the music.

What is touch? has sometimes been asked, with the idea, it would seem, that any use of the fingers or wrist which depresses the keys and thereby brings the hammers against the strings is all that is necessary. Nature has done very much for us in the formation of wrist, hand, and fingers; but she has not fitted them off-hand to bring out the majesty, the power, the infinite pathos and tenderness, the merriment, the witchery, the sparkles and flashes of the tone-brilliants which lie behind these "ebon and ivory keys."

It is only by long and earnest practice that the secrets of the keyboard are persuaded to yield themselves; but it may be recorded of piano study that, unlike some other lines of self-development, it gives a rich reward, by the way, in the gradual increase of power and its resultant pleasures.

Schytte's "Berceuse" and "Good Night," Zuschneid's "Evening Calm," Scheihlmann's "From Fairyland," Brahms' "Hungarian Dance" (No. 7), Reinecke's "Thousand and One Nights," are a very few of the easy teaching pieces with which really artistic effects may be made. "How difficult they sound!" I have sometimes heard students remark of such compositions, only because, to reach the springs of their attractiveness, the same means have been applied, in the measure needed, as those used in the rendition of concert numbers.

SHOULD A BEGINNER BE TAUGHT VARIETY OF TOUCH?

BY LEO OEHMLER.

The writer of this article has observed that among piano teachers everywhere there seems to exist much diversity of opinion as to whether, from a practical point of view, it is well to teach beginners variety of touch in piano-playing.

Some assert that they have found it best to teach the young students, first of all, how to acquire a perfect legato, not permitting them to use any other touch until they have acquired this manner of playing and some independence of finger action; the theory advanced by these teachers being that the majority of young players have the staccato touch by nature—that is, the natural impulse with them is to play everything staccato. They do not, of course, mean thereby the staccato as used by trained players, but rather a general, detached, and non-singing manner of playing.

These teachers still further assert that no perfect finger or wrist staccato can be produced until a good legato —especially a fine pressure legato, such as is employed in a slow melody in which a singing effect is desired—has been acquired.

The pressure touch, practiced by the student with a proper observance of hand as well as body-position, and strict attention to the curvature of the fingers, especially the outcurving of the upper joints, develops and gives strength to the fingers more rapidly (as is claimed) than if finger or wrist staccato or arm touch were added at the beginning.

So far, this all seems both logical and practical enough, regarded from one point of view; and if all-round satisfactory results are possible from that teaching procedure, well and good.

Other points of minor importance are, of course, embodied in the above-mentioned method of teaching, but it is only the chief points of difference we wish to consider: the staccato and legato, and their relative value in teaching. Whether their union or non-union should be incorporated at the beginning is the question.

Now let us consider the other side of the question. Granting that experience proves how best to proceed in our teaching, and that every teacher has distinct material by every teacher) ie to implant resources for musical development in the pupil at an early age, so that a versatile musician will be developed. Therefore, to arouse the young pupil's interest I have found it advantageous to point out contrast in effects to be obtained by employing varieties of touch and to direct his attention to the signs employed to illustrate the effects desired.

The student, in practicing varieties of touch at home, is relieved of the monotony which would throw a pall over his efforts were he or she compelled to direct attention to legato practice alone.

The practice of finger staccato, conscientiously pursued, taxes severely the finger muscles and strengthens wonderfully the upper finger-joint. It is the most vigorous exercise for the entire finger which can be applied. The wrist always being weak at the start, requires also attention from the start, for which no better practice than wrist staccato (applied first to single tones; later on, to octaves) is to be found.

Why not give to each set of muscles in finger and hand an equal share of exercise from the beginning, so as to develop the hand for playing purposes all round?

Every observing student will detect the superior effect produced by the teacher in the performance of the study or little solo in course of learning. If left alone to follow his impulse to imitate (one of the chief factors to be considered by the teacher in a pupil's development), he is usually disappointed in his inability to produce similar effects. But if strongly marked contrasts in key attack be shown him, and the consequent variety of tonal effects to be obtained thereby, he imitates them no longer in a parrot-like manner, but with the consciousness of applying intelligent factors to the end sought.

Thus I have found that to him is then given variety of practice-resources, as monotony must be avoided in order to sustain the pupil's interest at the beginning, the touch variety being the remedy.

My experience has been that the pupil gets a better conception of perfect legato and acquires it sooner by contrasting it with other key treatment.

If the aim is to develop not only the mechanism of playing, but also to ripen the young student's musical nature, to make him think and feel, this is accomplished sooner by teaching touch variety. For I maintain that attention applied to several factors creates interest and arouses numerous faculties to activity. Thus concentration is learned and the thinking powers increased.

Pressure legato, non-pressure legato, finger staccato, wrist staccato, and arm touch I deem necessary from the beginning.

CHOOSING MUSIC AS A PROFESSION.

We often hear the question, "Am I fitted for music?" and also such expressions as "I have a good idea for music and would be successful if I only had a chance," or "I wish I had studied music when young," etc.

We can not understand, says the "Metronome," why any one should waste his or her time in vain regrets of these kind. If a person is gifted with musical genius it will come out in some form in due time, but it will never seek those who are constantly sighing over lost opportunities. So many men and women rush into the musical field who have no ability whatever that it is no wonder that we are overcrowded with hundreds—yes, thousands—of half educated instrumentalists and vocalists. They choose the musical vocation not because they have any talent, but because they want to shine above others, and foolishly imagine that a musician's life is an easy one. They are so carried away, too, with self conceit that they really think that the musical art would suffer without their aid.

No one is fitted for music who is afraid of work, and, no matter how high or how grand may be one's ideas of the art, he will fall flat unless there be something practical in the person himself. The number of people who would have "startled the musical world" had they been blessed with opportunities "when young" would probably go away up in the thousands in this country alone! Perhaps it is wise that they were deprived of studying the divine art in their youthhood, for just imagine how we should be overrun with musical geniuses now had they been allowed to develop their wonderful gifts!

—A musician who had known Beethoven very well told an interesting thing about Beethoven's pianoforte playing. "One thing," he said, "particularly attracted my attention, and that was that he played with his hands so very still. Wonderful, as was his execution, there was no tossing up and about of his hands, but they seemed to glide right and left over the keys, the fingers doing the work."

RAG-TIME.

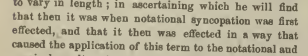
BY C. CROZAT CONVERSE, LL.D.

II.

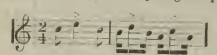
THE labor devoted by a music student to ascertaining which tone-master has used rag-time most felicitously, effectively, would not be wasted. If his effort took him from the works of those composers whose names are on every student-lip into the less beaten tone paths, he might benefit both himself and the music world by bringing into deserved publicity neglected merit, as, for example, the fugues of the German composer, Buxtehude, which rank, in excellence, with some of Bach's; or those of his worthy brother composers, Frohberger, Widor, Merkel, and others, whose names are not extensively biographed.

If curious to know rag-time's notational beginning, he will try to ascertain, doubtless, when notes, all of which originally were of one equal length, were made to vary in length; in ascertaining which he will find that then it was when notational syncopation was first effected, and that it then was effected in a way that caused the application of this term to the notational and musical result—a term which signifies cutting. Doubtless his research in this regard will lead him to accept the generally accredited historic statements that notes were thus equal prior to A. D. 1330, and that Doctor J. de Muris, of Paris, then invented notes of unequal lengths; to which information he inference that equal-lengthed notes must be cut to prolong the vibration of a sound is a natural sequence.

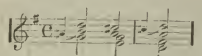
Examples of this note-cutting he may find, too, such as this:



Notational and nomenclative variety followed this invention in such a way as to give to music driving-notes an English term early used as a synonym for syncopated notes—a term which is more elegant and musically significant than rag-time, for it directly indicates the character of this tonal movement, which is a driving of one note into another. The Italian term for it—*Alla Zoppa*, derived from the Italian *Zoppo*, lame—savors, more than rag-time, of this tonal movement's artistic complexion; and the following Italian example of it is quite like passages in to-day's rag-time pieces:

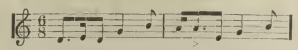


The Acciacatura, a term derived from the Italian *Acciacare*, to crush, to jam,—as understood by the Italian author, Manfredi,—is, in tonal effect, a rag-time variety of present popularity: a thing that is crushed or jammed usually finds itself ragged. This crusher is sometimes intended to be so much of a transient note of animation as to necessitate its performance to be, as Dr. Burney, the musical historian, says, "as if the key were red hot." Example:

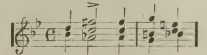


Rag-time is nothing, musically, if not a driver, crusher, and of the most aggressive kind. Its raging desire for appropriate materials for its techno-compositional make-up causes it to be so. Hence, it syncopates passing notes, appoggiaturas, suspensions—whatever it can subtly make subservient to its purpose; whatever perturbs being fish to its net, its highest art-aim being perturbation, so far as perturbation does not work serious violence to the natural feeling for euphony. Its earliest notational users restricted it to music for keyed instruments, but its aggressiveness soon sent it among the voices.

Here is a right neat little token of musical learning, on the line of qualifying or preparing for a vocal syncopation, taken from the old Irish melody of "Hush! the Cat":



Here is a grand one from Mozart's "Figaro":



How this dramatic exclamation would have thrilled the heart of the old Dionysius of Halicarnassus, who founded his opinion, that accent is the source of all music, upon music which was old to him!

So popular is rag-time now that the academically technical accentual divisions—grammatical, oratorical, pathetic—will have to be broadened in their scope, or added to by the musical grammarians, thereby to so adjust them to its present public status as to satisfy its exacting devotees. Addition seems to be their easier way, making these divisions to be: grammatical, oratorical, pathetic, altogether crushing. Doubtless Dionysius would not protest if this fourth division were sweetened into esthetic; and he might now quote copiously from Mozart's and Beethoven's works in its favor. Kant's conception that everything may be regarded esthetically would fortify this sweetening, apparently. Technically speaking, the esthetic accent being an irregular one, it fits—as a descriptive definition—rag-time very well; a kind of time which is part and parcel enough of music's fiber to be worthy of this dignity. The music student, when comparing the use of rag-time by one tone-master with that by another, will notice the different degrees of refinement it can be made to assume by the hand of genius. The music critic's (Jahn) remark, "Haydn's minnets are the product of a laughter-loving national life; Mozart's give the tone of good society," is in harmony with the rag-time idea; for, of all musical materials, syncopation can be so inspired as, in Horace's words, grandly to "strike the stars" or meanly descend to the depths of banality—hiccoughing bacchanality. That it, like any other fad, is the victim of numberless abuses is a patent fact. Among the present numberless rag-time pieces, many are as forcedly so and as unentertaining as were those *wooden* mechanomusical canons, with the construction of which conceited ancient musicians amused themselves and wearied their patient friends.

A rag-time piece, to be clever, witty, piquant, amusing, must have thoughts which find appropriate, best expression through syncopation. The art-canons, of universal application, which should govern the musician when he is composing rag-time pieces are that, (1) he should know what his music is to express; (2) he should believe that what his music is to express can be best expressed by the use of rag-time. If he is governed by these canons, his rag-time music will be truly esthetic; if not, his screeds may be, as some present rag-time effusions are, instances of what might be classified under the head of musical cretinism, tonal idiocy with deformity; or he ethically considered as tonal viciousness—the attempt to render music attractive at the expense of truth.

Rag-time having, as has all music, its therapeutic element, its present popularity, in this neurotic country and age of man, surely has a felicitous timeliness which the music student should note because of its general anthropologic value; note it with applause.

Rag time music is now resorted to by overworked minds quite as novel-reading is by the tried statesman, diplomat. Its rollicking fa-la-sol la may be accredited with keeping many a harried worker from *felo de se*. Fondness for it, as a cure, is less traceable to mental or moral degeneracy than to physical dyspepsia. Our soup-shops are wisely dispensing helpful rag time cures for the morbid conditions of the nation's neurotic trouble; cures which are of more practical, human, and humane value than Nietzsche's call for men who are more than men—over-men—a call which fittingly lands him in bedlam.

When the music student has reached a conclusive opinion, by research, concerning the compositional employment of rag-time, in a comparative regard, and one as to its general, musical, moral, and medicinal value, he doubtless will be ready to confess that his time has been profitably spent; for his research must have shown him what an important and far-reaching musical departure its first notational appearance in tone-art indicates, and what a great tonal evolution its birth inaugurated.

Erratum.—In "Rag-time" article, No. 1, in THE ETUDE for June, the first note in the Gregorian Tone should be C instead of A.

NOTES ON SCHUMANN'S "SOARING."

THE general effect of this piece is of a somewhat extravagant reverie, as when, in a wakeful mood, one passes the hours of night in imagining all sorts of adventures, such as the sober light of day immediately shows to be impossible. It is essentially a fantasia, or, perhaps, more properly, a rhapsody; the tempo, therefore, is not to be held strictly, but to be faster or slower as the mood changes, taking care, however, not to lose the general character of the whole piece, which is indicated in the title, "Soaring," a mode of progress in its nature opposed to anything resembling hard work or dragging. The form is a sort of rondo of three subjects, each of which is plainly indicated in the notes at its first appearance. The first subject occurs four times; the second, twice; the third once only.

A. The difficulty of reaching this tenth may be obviated for small hands by playing the lower C and B-flat of the melody with the left hand; the right hand will take part when it comes within the octave. This method leaves the left hand still free to play the bass notes in the third measure.

B. At the beginning of the second measure it is very difficult to bring out the upper D-flat with sufficient force; it needs to sound out like a trumpet.

C. Take the first chord with the right hand, after which the left will continue the melody here and later throughout the piece. Observe that the low C is an octave lower than printed.

D. The two soprano F's are not tied by the sign, although the notation has nothing to show to the contrary. The customary dot over the first note, probably lest it should unduly shorten the quarter-notes.

E. The tenor phrase of six notes here is made to sound out softly, but quite perceptibly; it is a subordinate melody. The principal difficulty of this passage is to carry the sixteenth notes in a perfectly uniform rate of movement. A rubato here has a very unpleasing effect; the sixteenth note emotion is the main feature of the rhythm. It needs to be very even and distinct, but not loud.

F. Be careful not to produce a melody effect with the right hand here by striking the upper notes too strongly.

G. The right-hand melody is to be somewhat staccato, and to be plainly answering that in the bass.

H. The left-hand A-flat, A natural, B-flat, etc., are to sound softly, but with a certain fullness of tone like a horn.

I. The chords in the right hand ought to be played rather firmly, and the upper note has to sound out like a song; the entire effect is that of a chord-movement, the melody a little louder than the other voices, the eighth notes carrying the rhythm of the accompaniment.

J. This effect is much like that at I, but the whole is louder here. The dotted quarter-notes must be held their full value, and in order that the tone may continue in satisfactory quantity they must be struck with a little more force than would otherwise be necessary. The same is true of the dotted half-notes in the bass.

K. Mysteriously, the chords softly, the low bass a formless shape in the obscurity.

L. Here the caldron boils more violently, the original tempo is resumed, and the climax is reached with the sonorous entrance of the principal subject at the double bar.

M. At the risk of being charged with impertinence, I have taken the liberty of adding metronome marks to indicate approximately the tempos usually taken by artists in the different parts of this piece.

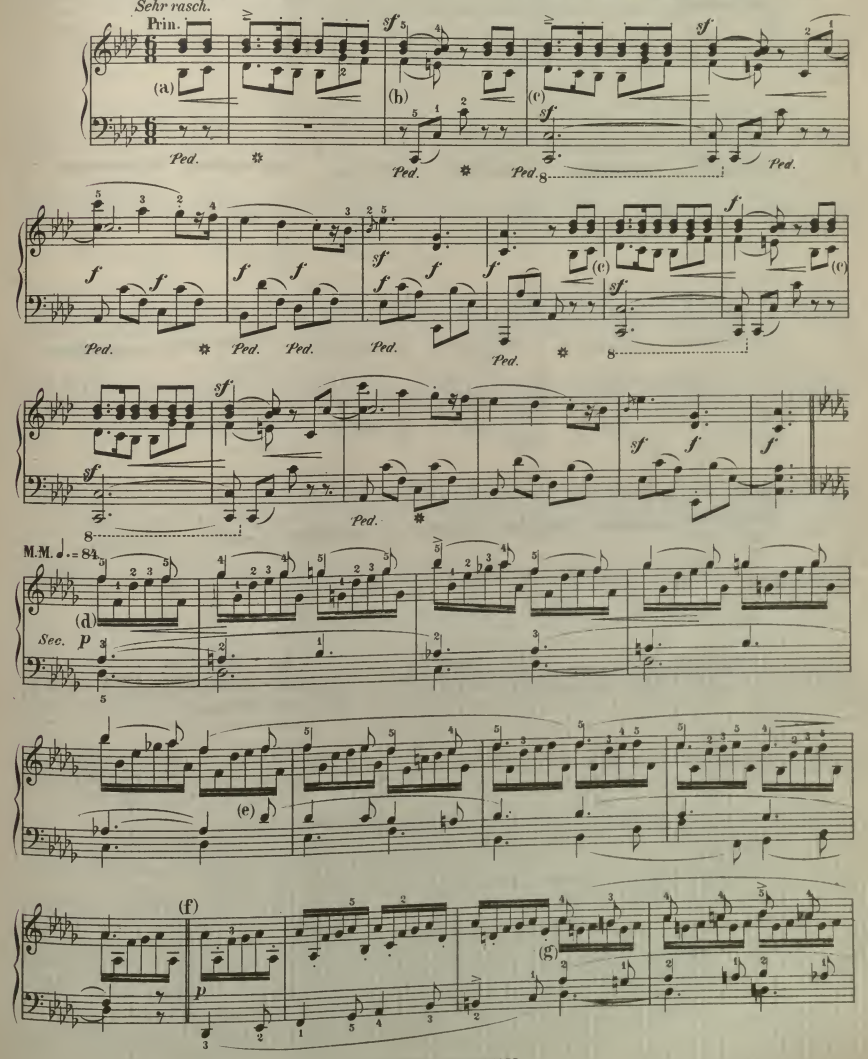
Prin.-Principle Subject.
Sec. -Second " "
Third-Third " "

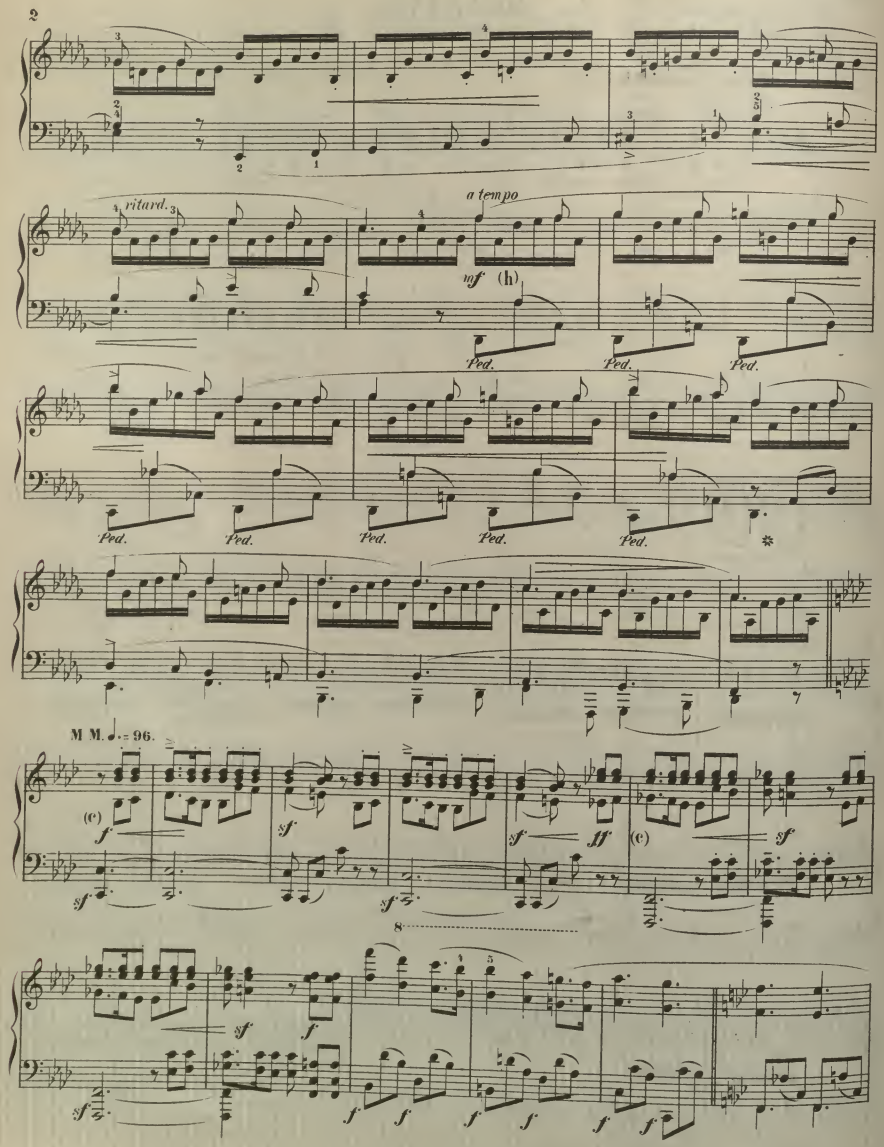
SOARING.

(AUFSCHWUNG.)

Robert Schumann, Op. 12. No 2.
Fingered by M. Moszkowski;
additional fingering and notes by W. S. B. Mathews.

Molto allegro. (M.M. ♩.= 96.)
Sehr rasch.




ritard.
a tempo
mf
(h)
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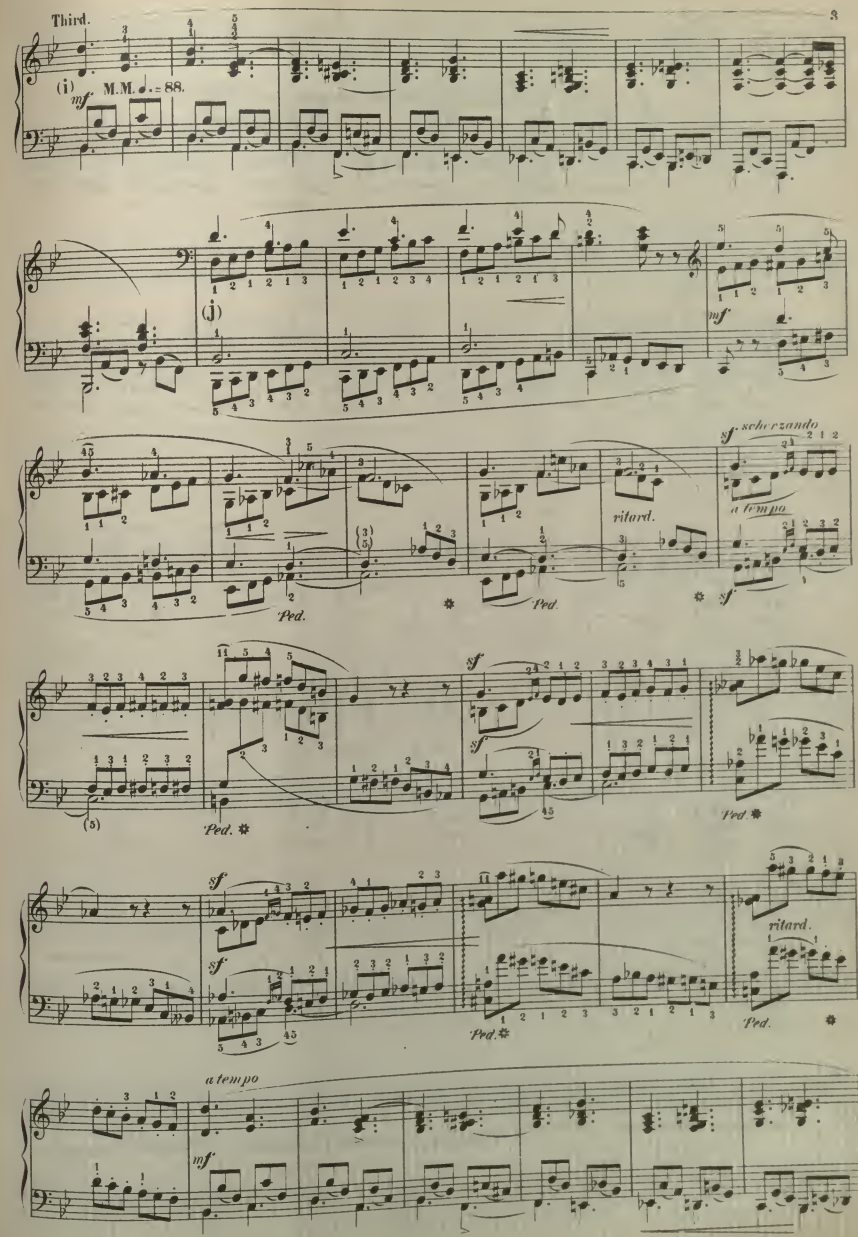
8
sf
f


(i)
M.M. ♩.= 88.
mf
(j)
sf scherzando
a tempo
ritard.
Ped.
(5)
(3)
(5)
sf
a tempo
mf

(k)

p

(l)

M.M. ♩.= 96.

ff

M.M. ♩= 84.

(e)

dim.

(f)

pp

a tempo

ritard.

mf

Ped.

M.M. ♩.= 100.

Allargando

Nº 2737

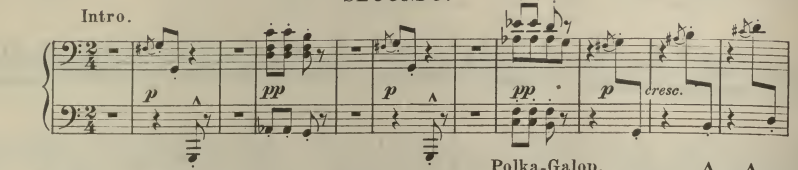
PIFF PAFF.

POLKA-GALOP.

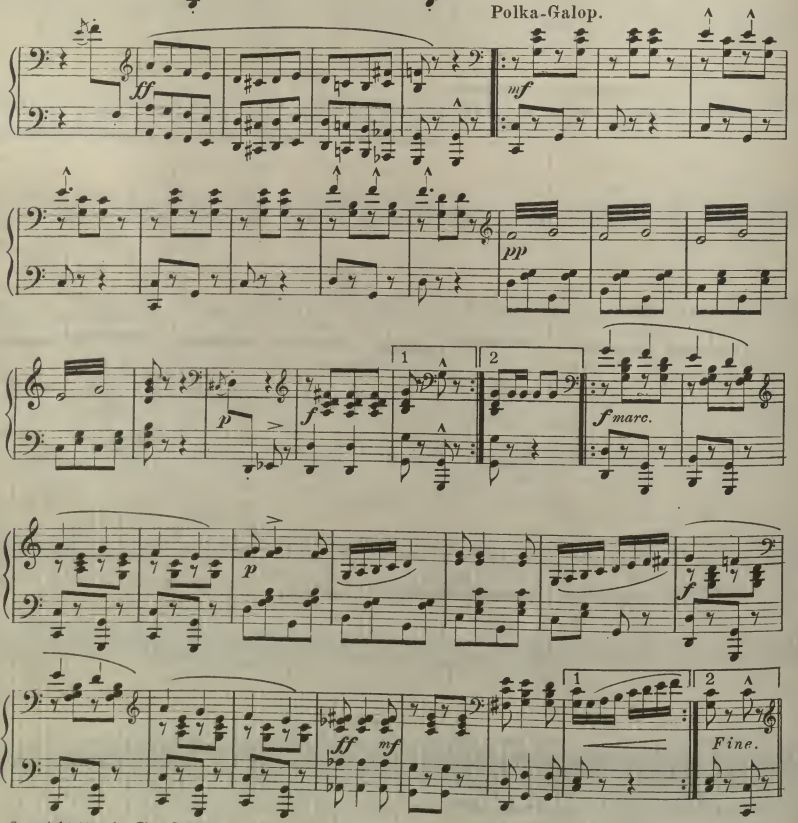
H. Engelmann, Op. 333.

SECONDO.

Intro.



Polka-Galop.



Nº 2737

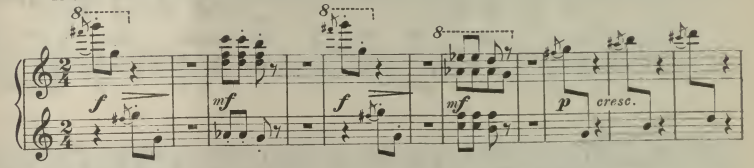
PIFF PAFF.

POLKA-GALOP

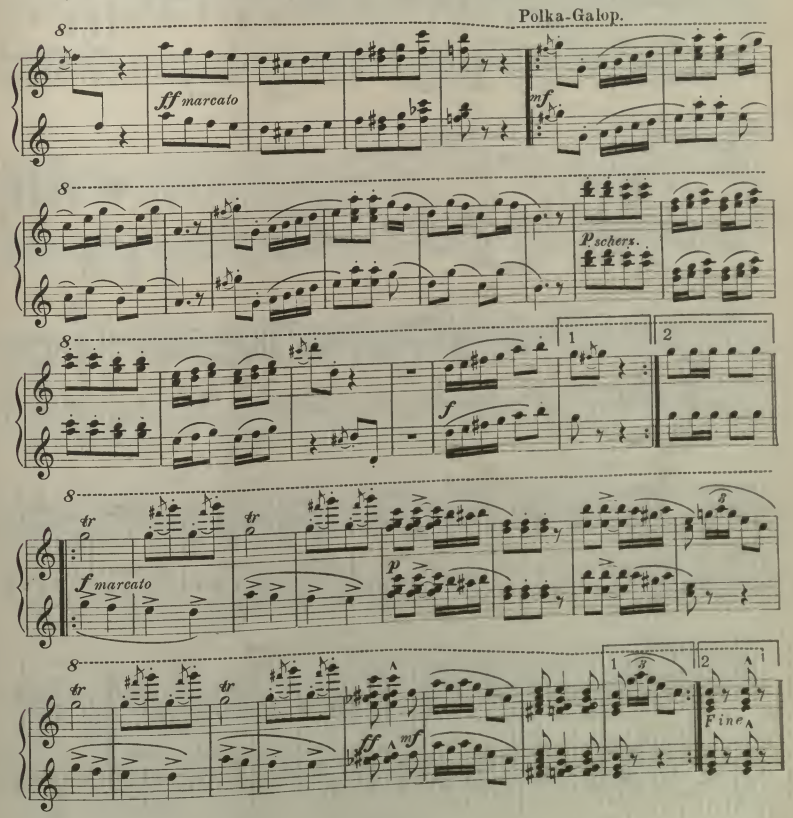
H. Engelmann, Op. 333.

PRIMO.

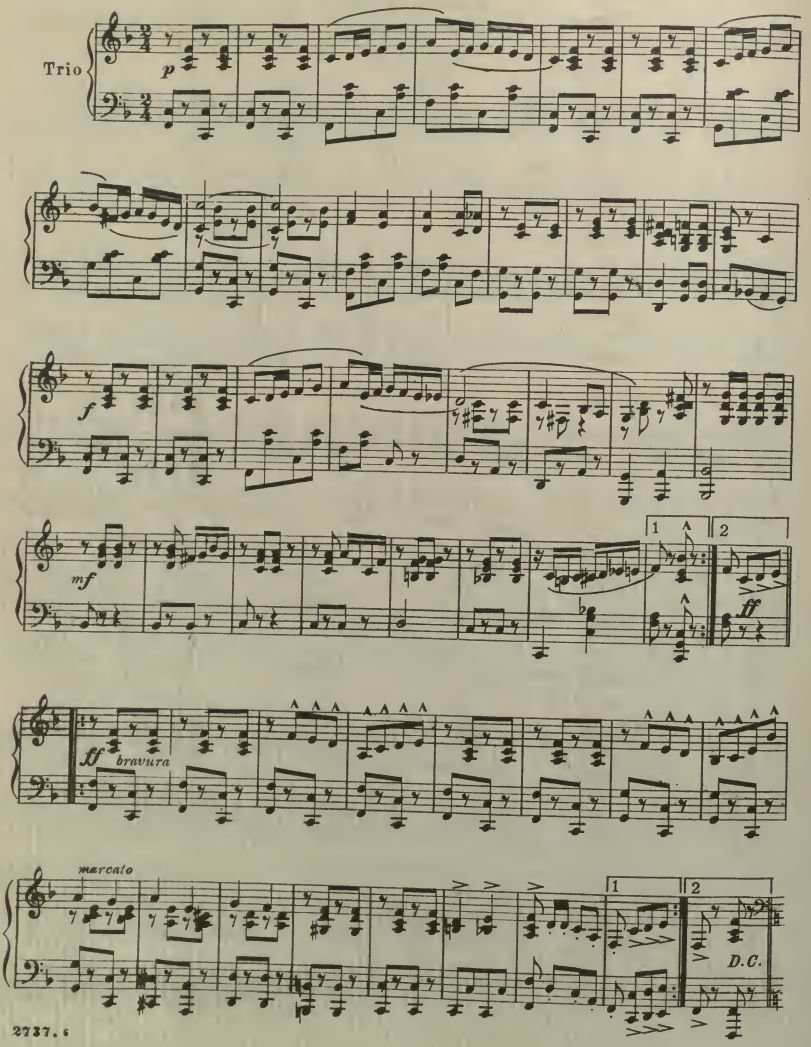
Intro.



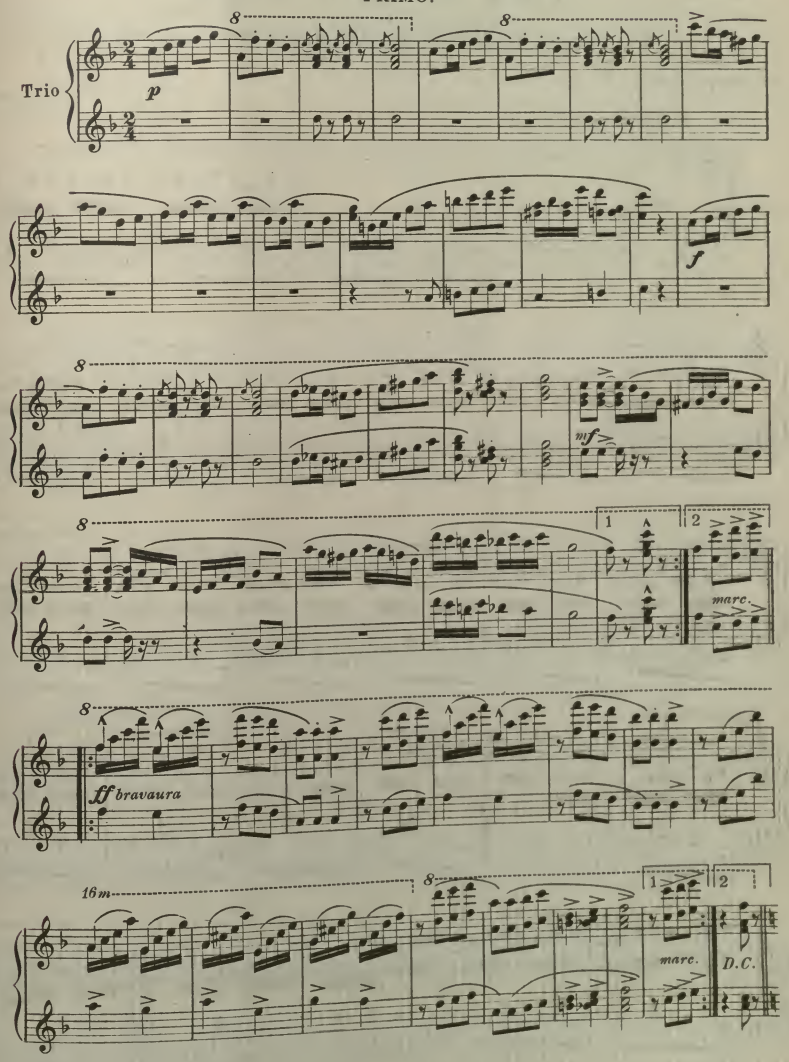
Polka-Galop.



SECONDO.



PRIMO.



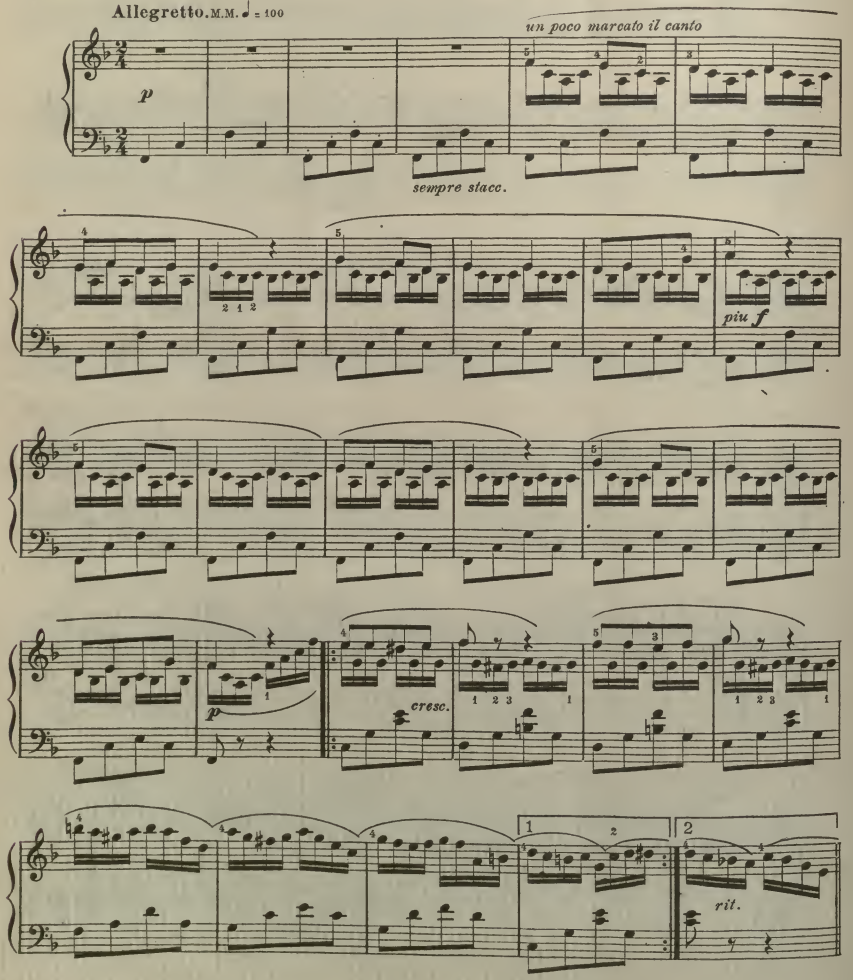
№ 2842

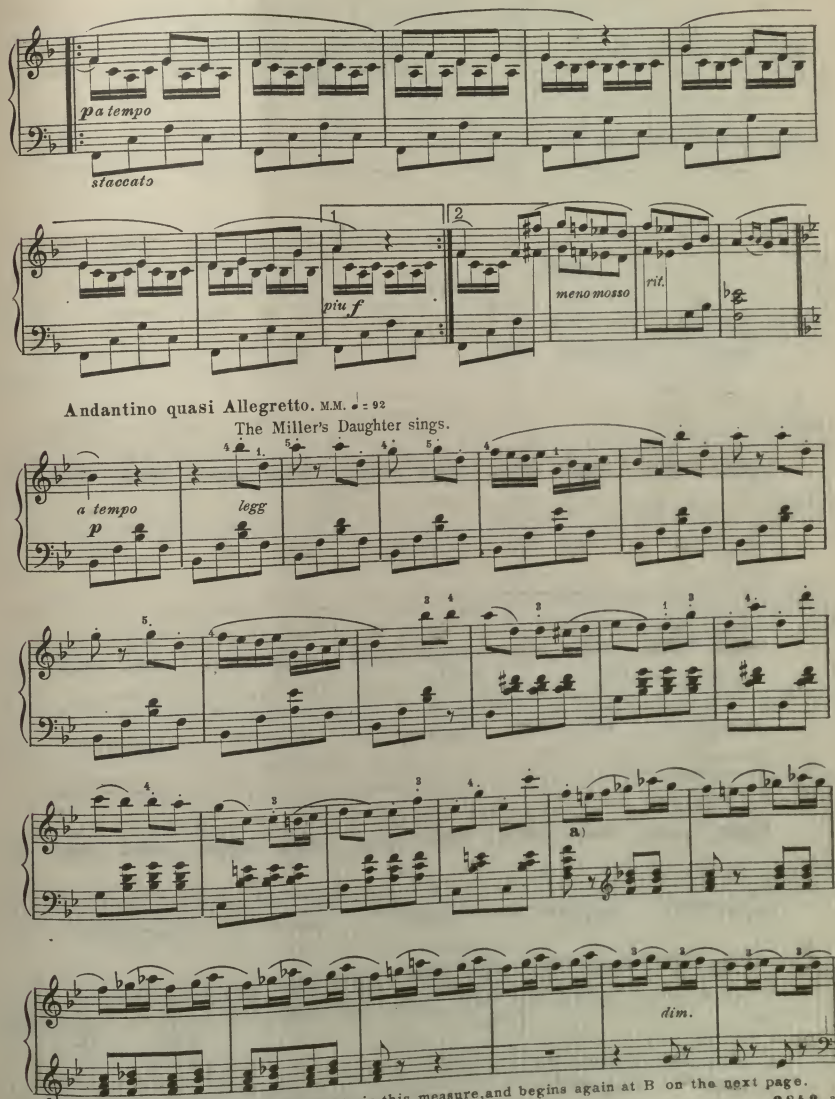
THE MERRY MILL.

JOYEUX MOULIN.

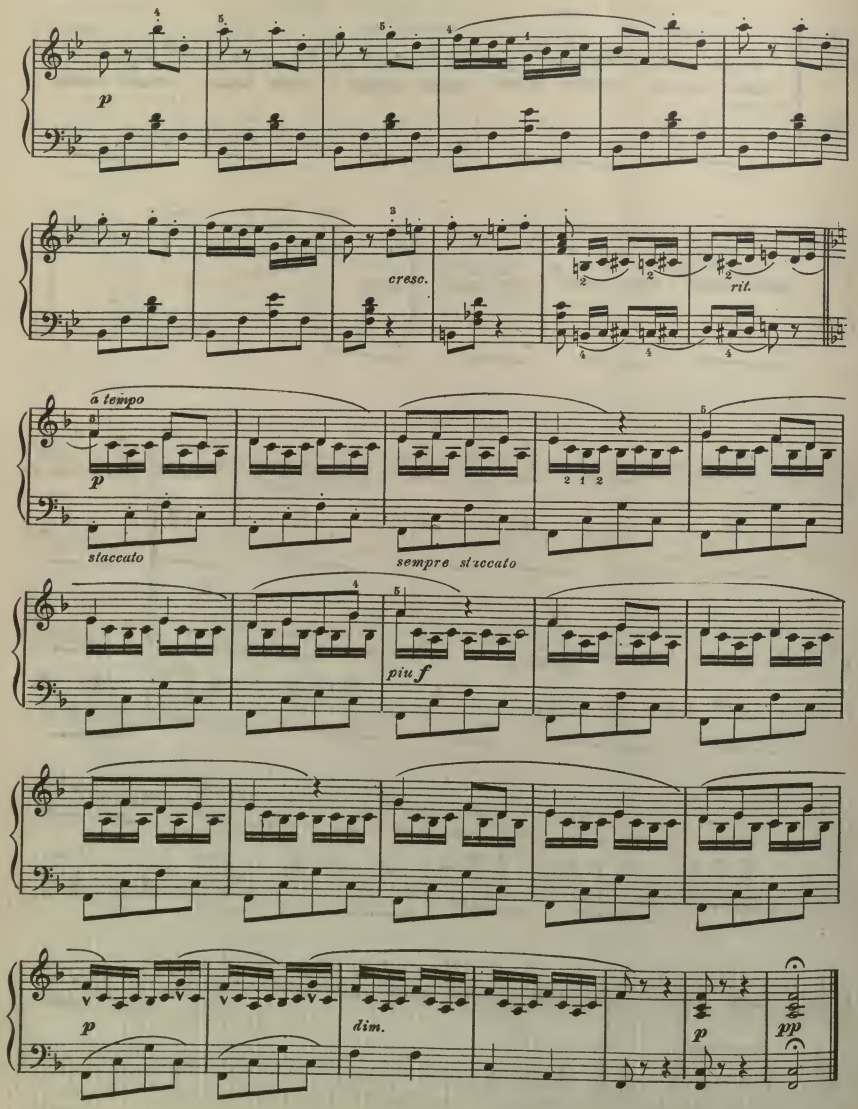
Edited by
Ferdinand Dewey.

FRANZ HITZ, Op. 203.





a) The song ends with the first note in this measure, and begins again at B on the next page. The passage between is a sort of interlude.

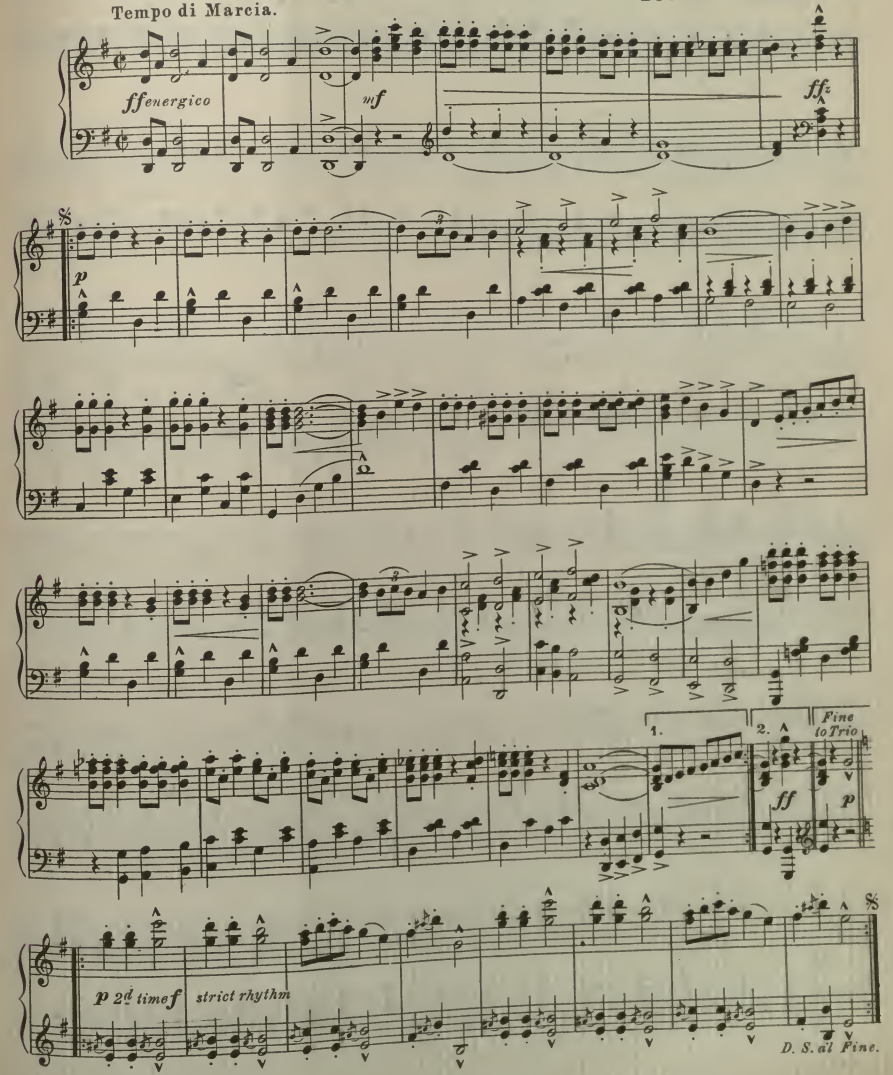


Dedicated to Willow Grove Park, Philadelphia, Pa.
As played by the Banda Rossa.
No 2845

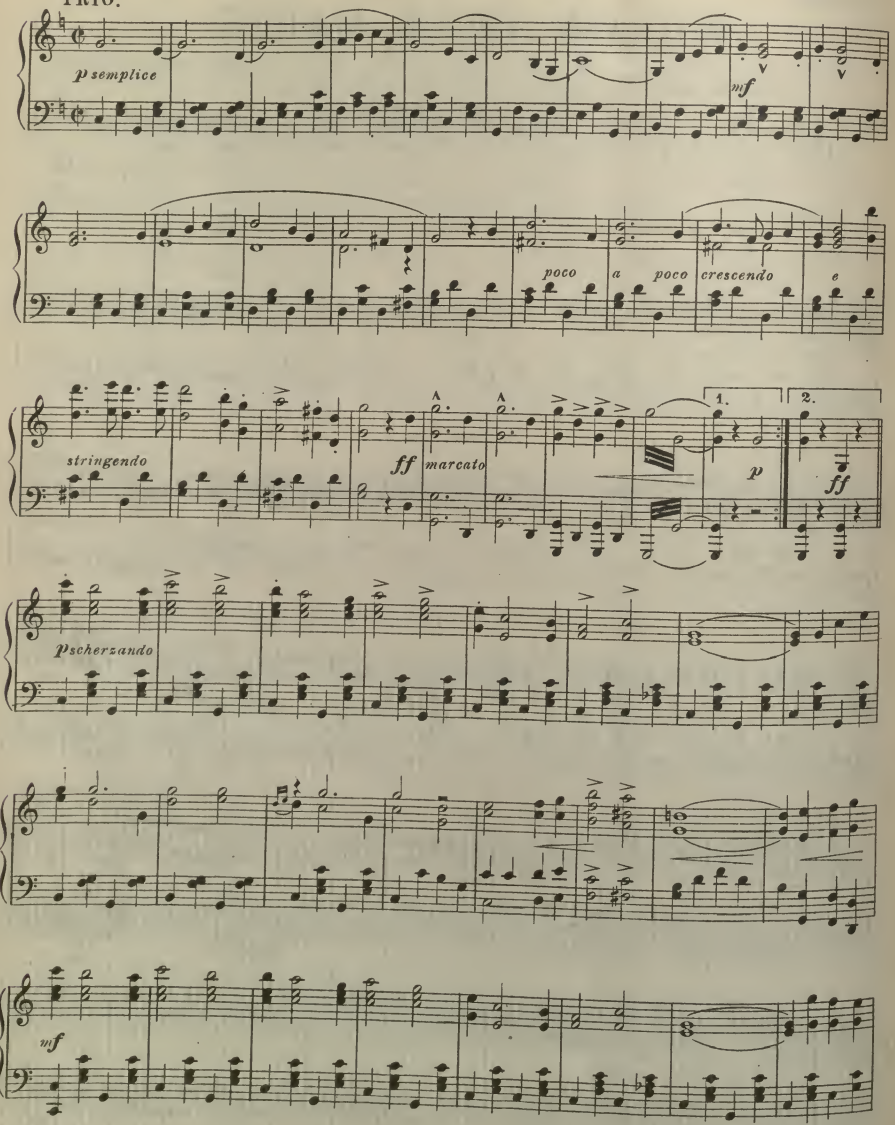
WILLOW GROVE MARCH.

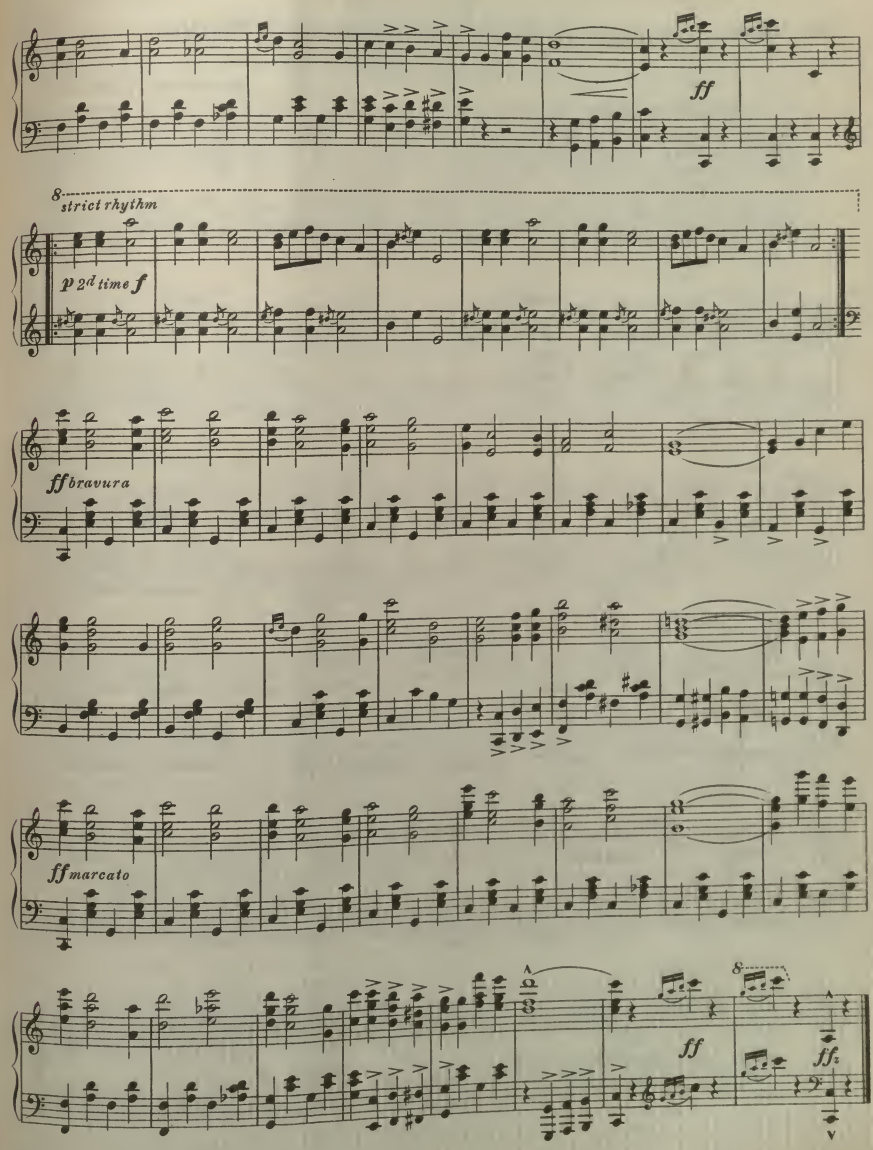
EUGENIO SORRENTINO.

Tempo di Marcia.



TRIO.


p semplice
mf
poco
a
poco
crescendo
e
stringendo
ff
marcato
1.
2.
p
ff
p scherzando
mf


ff
8
strict rhythm
p 2d time f
ff bravura
ff marcato
ff
8
ff

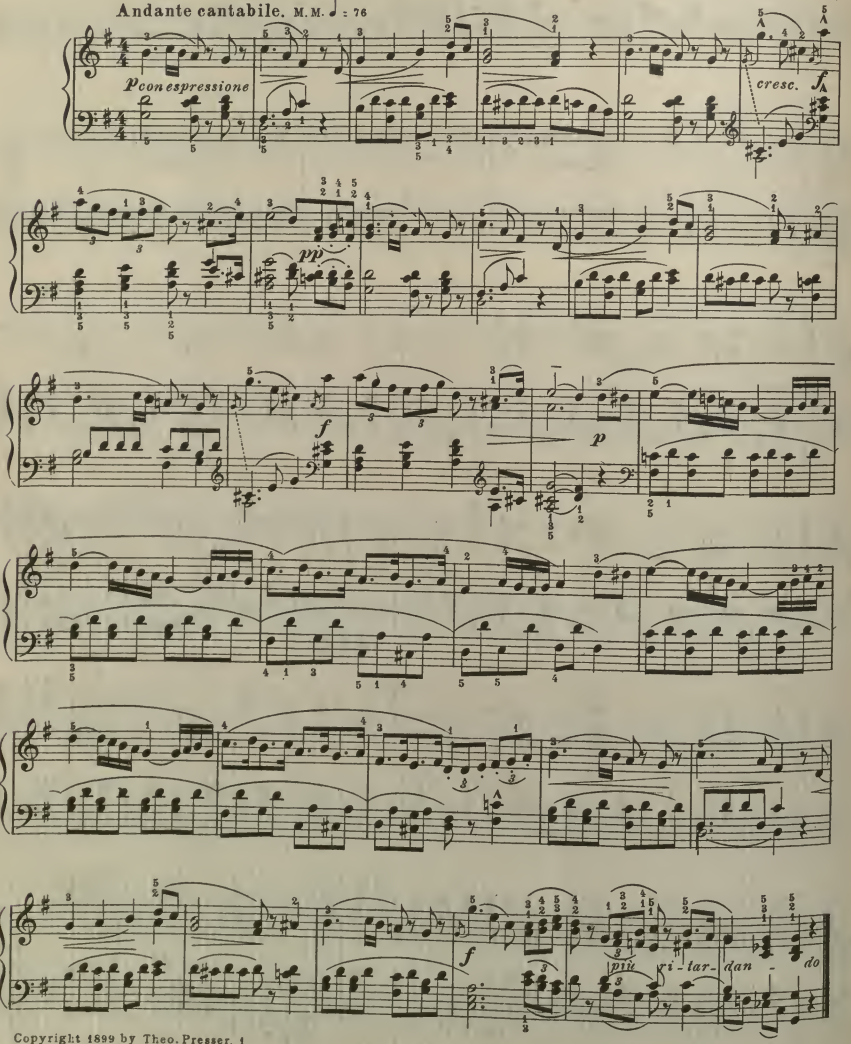
No. 2903

Andante, from Sonatina in D Major.

Piano or Organ.

H. Lichner, Op. 297, No.6.

Andante cantabile. M.M. ♩ = 76



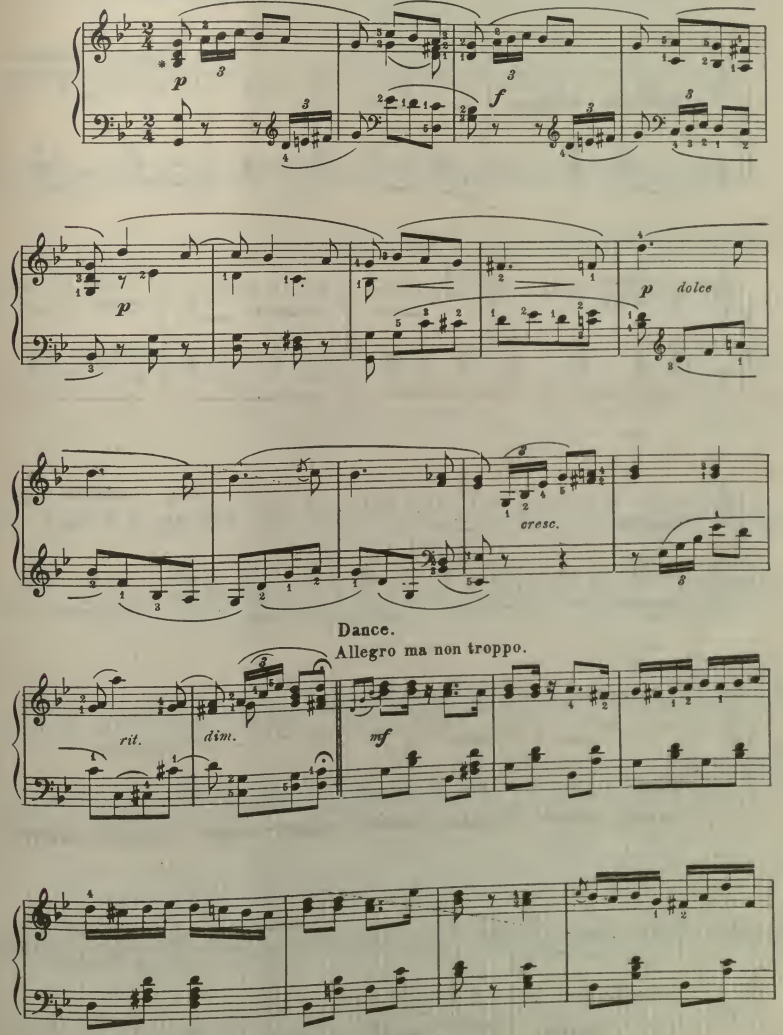
No. 2818

SHOUMKA.

Introduction DANSE UKRAINE.

Lento con dolore.

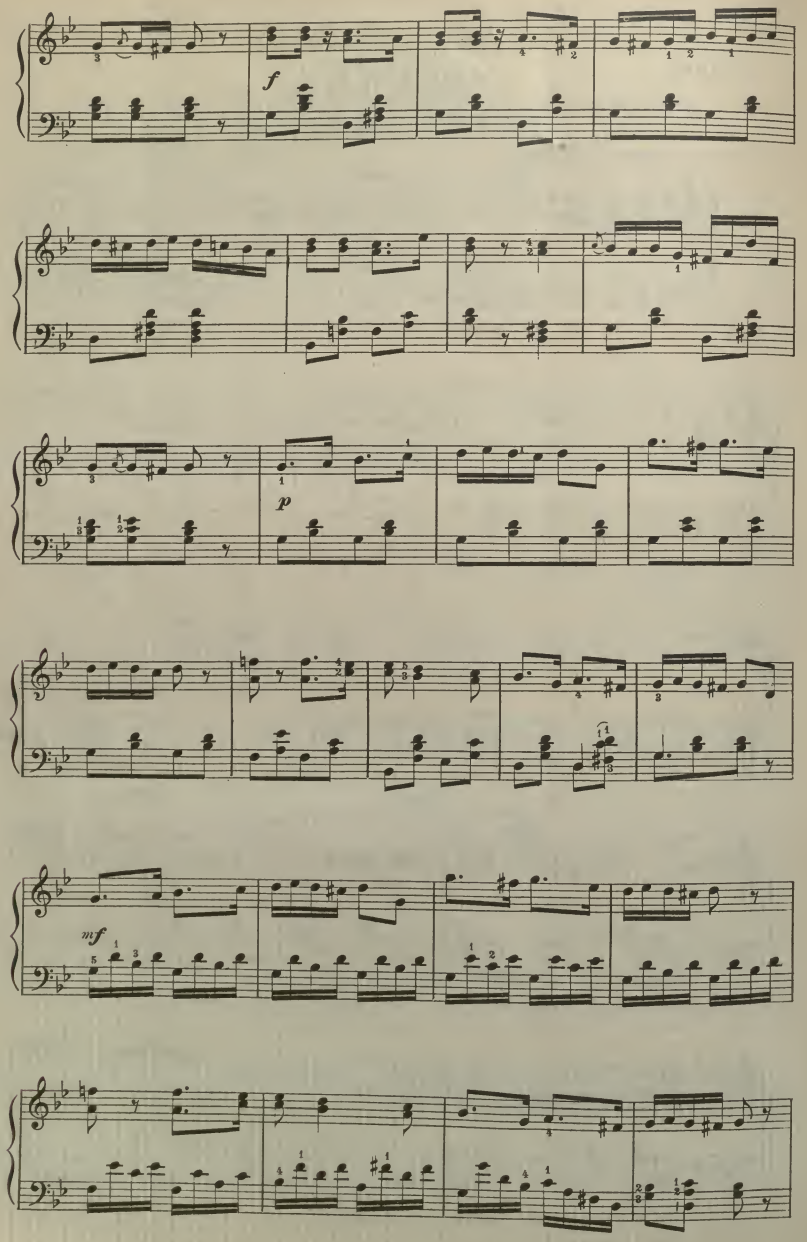
JOSEPH PASTERNACK, Op. 16, No. 2

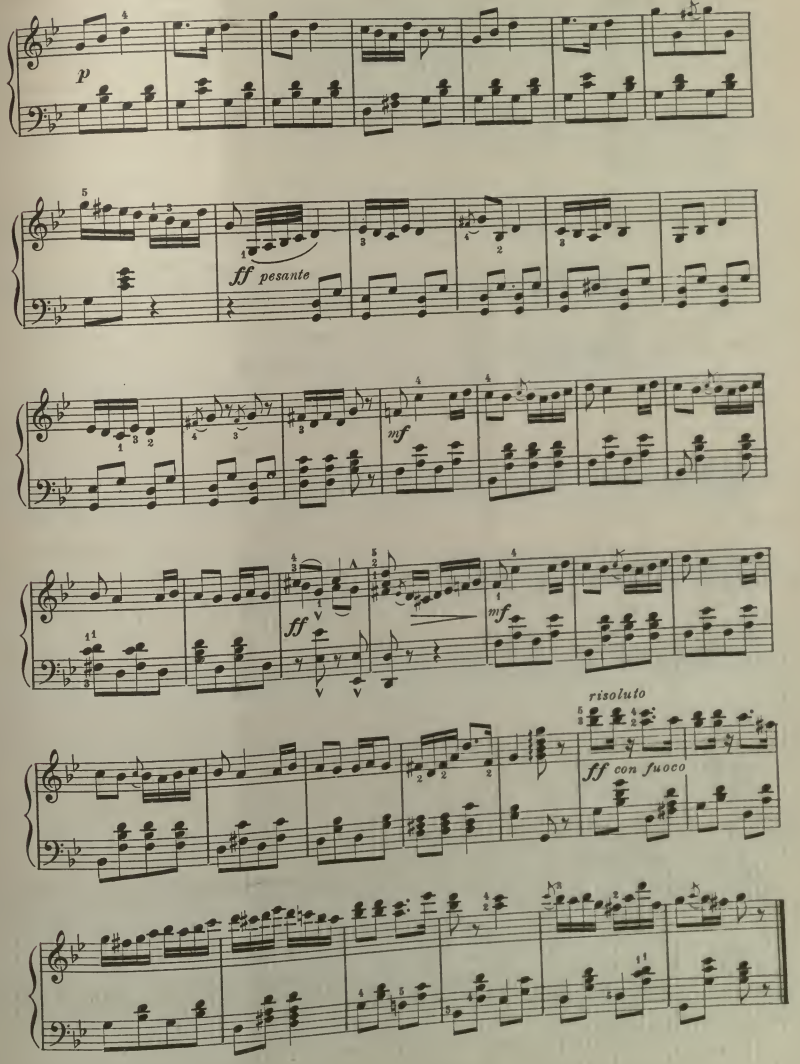


Dance.

Allegro ma non troppo.

* The melody is taken from an old folk-song of Ukraine.


f
p
mf


p
ff pesante
mf
ff
mf
risoluto
ff con fuoco

No. 2859

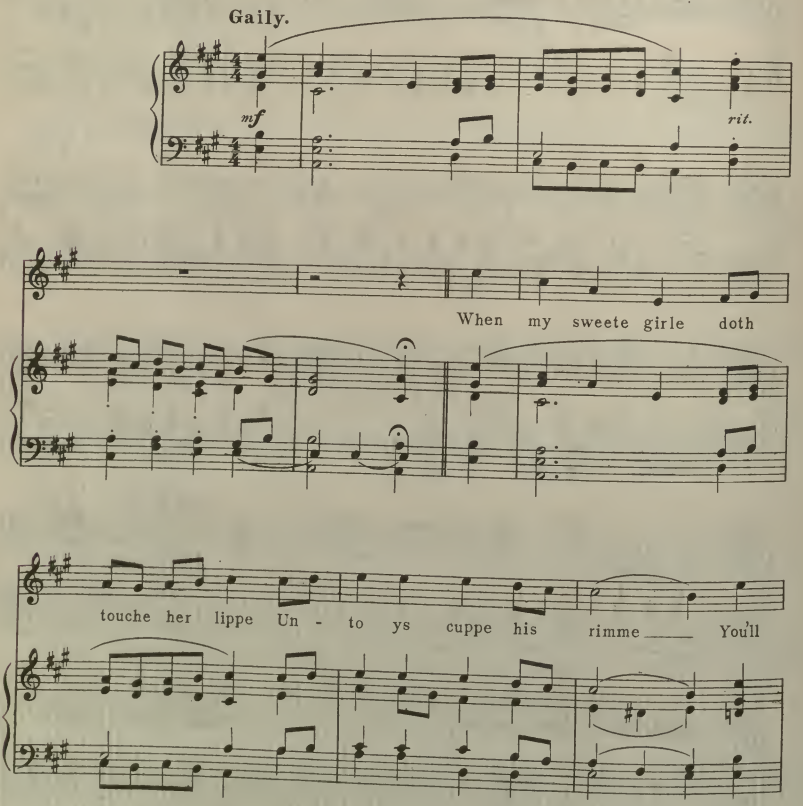
To Miss Helen S Ditmars.

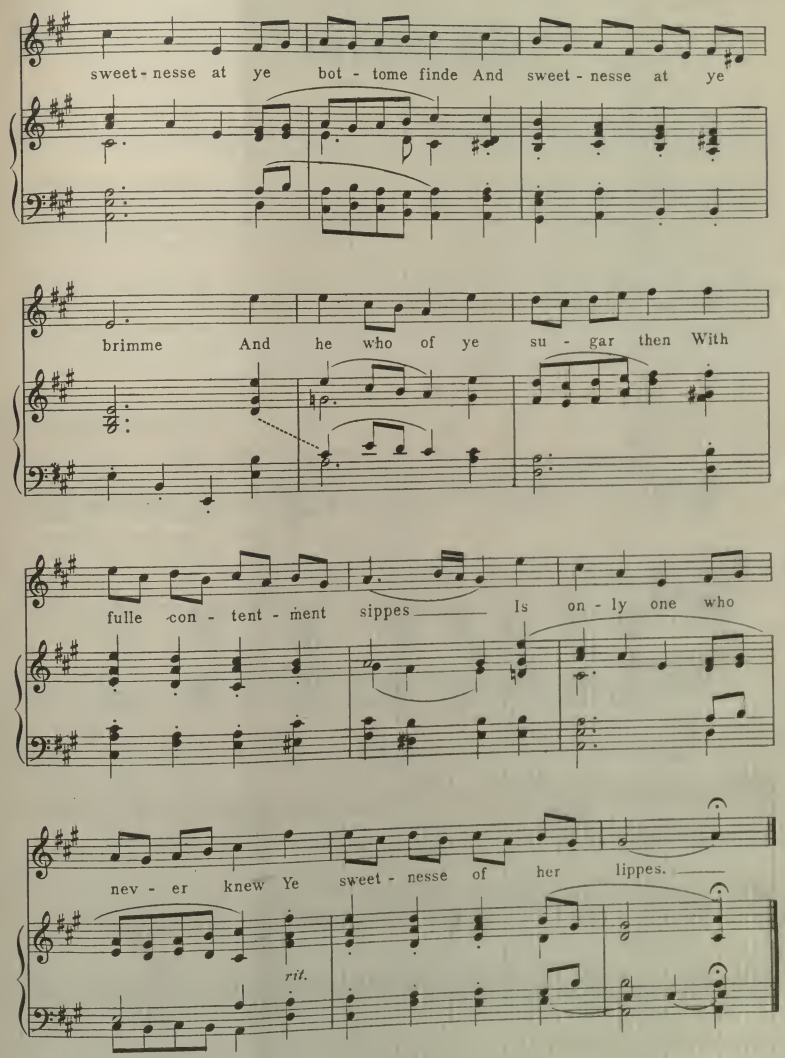
FOR NELL.

ON GIVING HERRE A CUPPE.

Peom by G. H. D.

NICHOLAS DOUTY.





No 2855

LOVE SONNET.

The Sonnet is a rhymed verse of fourteen lines arranged according to a prescribed plan. It consists of two parts, a section of eight lines (called the Octave), and a section of six lines (called the Sestet). One single wave of emotion, too deep for the simpler lyric forms of poetry, is usually expressed in the sonnet.

Composers have seldom set sonnets to music, perhaps because of the technical difficulty involved. The music must naturally fall into two closely connected but distinct sections even as does the poem. The setting of de Saineville's sonnet by Francis Thomé, fulfills perfectly this requirement; the octave forms the first musical section of the song, the sestet the second musical section, marked by the composer *"Piu lento."*

The translator has preserved the rhymes exactly in the order of the original, and has endeavored to make the translation as literal as the form and the English idiom would allow.

The song must be sung with that freedom of tempo, and careful diction which is characteristic of the French school. All the little tempo-variations and marks of force must be strictly observed.

Nicholas Douty.

Translated from the French, of A.de Saineville, by Frieda Douty.

FRANCIS THOMÉ.

Largamente. M.M. ♩= 58

Moderato ma tempo rubato.

dolce

Soon as the ra - diant morn-ing sun-shine
Sous le so - leil qui les ir - ri - se,

poco accel. *rall.*

Kin-dles the lil - ies with gold - en light, — I too would in — thy
En do - rant leurs re flets so - yeux, — Je vou - drais dans tes

colla voce. *colla voce.*

poco accel. *rall.*

tress-es so bright — Wan - ton at will, dar - ling mine; —
blonds che - veux Pas - ser lé - ger com - me la bri - se;

colla voce.

con spirito

And on thy ros - y cheeks where twine Ring-lets, rip-pling in pur - est de-
Et sur ton cou char-mant où frise U - ne boucle aux plis on - du-

rall. *con anima*

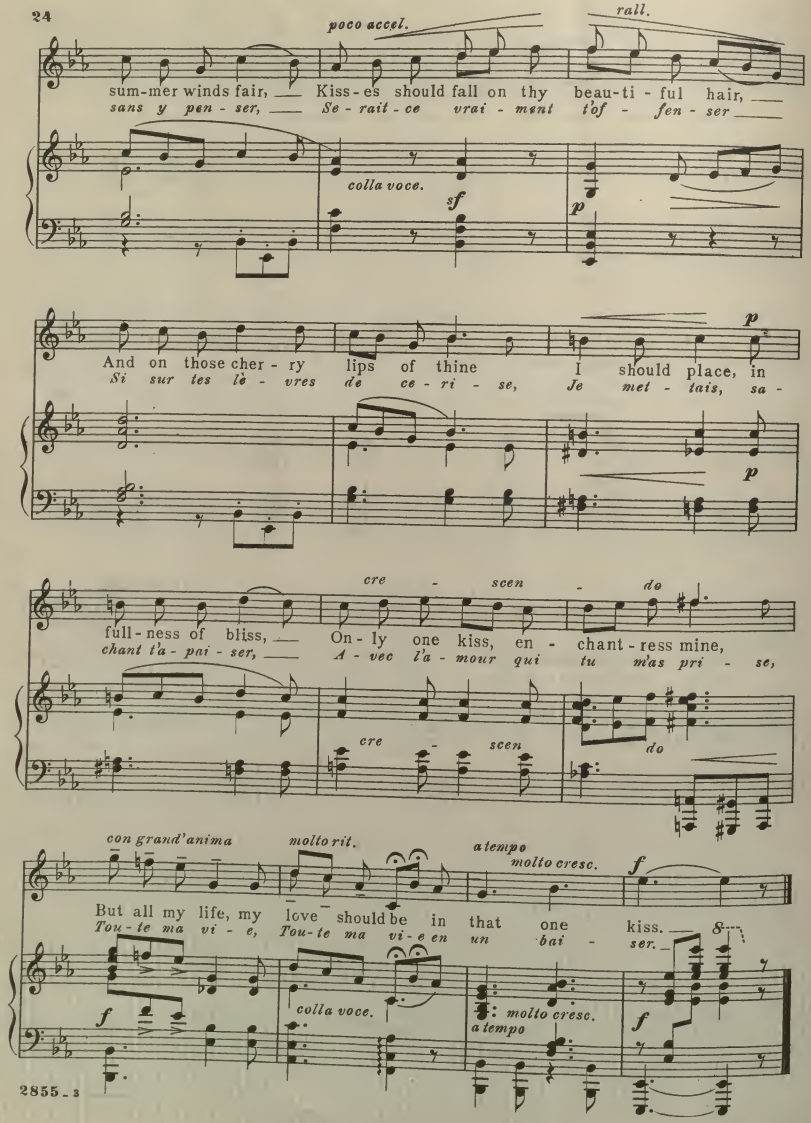
light, Held in the bond-age of thy sweet might, Bask in thy love - li -
leux, En res-pir-er, — vo-lup - tu - eux, L'en-iv-rant par-fum qui me

sf *colla voce.*

rall. **Più lento.**

ness di - - - vine. Soft - ly as stray,
gri - - - se. Comme au has-ard,

col. voce. cresc. *sf* *dolcissimo* *Due Ped.*



INTERPRETATION.

BY A. J. GOODRICH.

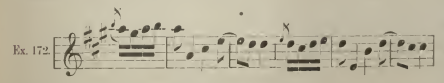
[We have made selections from several chapters of the work on "Interpretation," by Mr. A. J. Goodrich, of Chicago, which is now in press. These excerpts will show the character of the book, which gives that knowledge which is the basis of the correct understanding and artistic interpretation of music.—Editor.]

Minuet.

This is classed in the Mozart epoch because the earlier examples were not clearly defined in respect of those qualities which characterize the finest specimens of minuet. Composers of the seventeenth century occasionally introduced into their suites a movement in triple measure which they called minuet.

But the peculiar grace and charm which Haydn, Boccherini, and Mozart infused into their minuets are lacking in those of Corelli, Conperin, and Bach. Hence, the author classes the ideal minuet with modern dance movements, for it really is a product of the latter part of the eighteenth century, and belongs to music's most melodious epoch. The famous "Menuetto" in Boccherini's A-major quartet may be cited as an example. The grace of this simple movement is such that conductors of symphony orchestras frequently include it in their popular programs among the numbers for string orchestra. The first section is here appended:

Ex. 172.

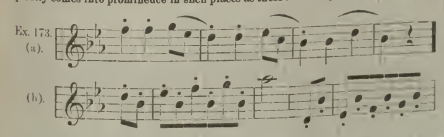


Nearly all modern minuets commence on the third beat, which, therefore, receives either a rhythmic accent or a melodic punctuation so long as this peculiarity is manifest. (See Example 172.)

The minuet was derived from the ancient peacock dance and retains the ceremonial character of that obsolete movement. The performer should imagine a goodly number of ladies and cavaliers disposed in couples on the floor of a ball-room. The music begins. The dancers salute each other in graceful obeisance and then pass in carving figures, each cavalier extending his elevated hand to the lady opposite, who offers hers in return, and thus they glide by. It was not so much a dance as a pantomimic promenade in which courtly grace, elegance of manner, and dignity of carriage combined with rich costuming and brilliant surroundings in presenting a captivating and harmonious picture. The movement of such a minuet (Example 172) is very moderate, and since grace and pose are the principal characteristics the tempo should not be rigid, but slightly variable and yielding. Neither should the accents be strongly marked, for that style is inclined to suggest angularity of movement, as in the rigaudon and the czardas.

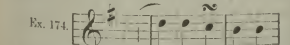
There are minuets which begin upon the first instead of the third beat; for instance, the one in Mozart's last E-flat symphony. Yet even here the third beat frequently comes into prominence in such places as these:

Ex. 173.



And the favorite "Menuet Ancien" by Paderewski is another instance. The first period begins upon one, but the second and third periods begin unmistakably upon the third beat. So does the repetition of the initial period:

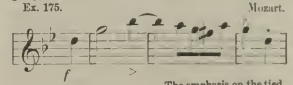
Ex. 174.



The coda also starts with a preliminary note. Paderewski's minuet in G-minor manifests the same tendency in its rhythmic grouping. If the music does not divide itself naturally in this manner the student must not include punctuations nor special accents for the sake of an arbitrary formula. But in nearly all modern examples the peculiar features here mentioned will be found, upon close examination, to exist, and their presence must influence the interpretation. This statement has been called in question on account of the seeming exceptions, but the criticism is a superficial one. The author recently examined fifty minuets by standard composers, and found that forty-four began upon the third beat. Since then he is still more firmly established in his original belief (expressed in his "Musical Analysis"), because it is founded upon very substantial facts and circumstances.

All such examples as the minuet from Haydn's "Oxford" symphony, from Mozart's last G-minor symphony, and the minuet in von Weber's sonata, Op. 24, require frequent punctuations after the second beat of certain measures, or a corresponding accent upon the third beat when it is the beginning of a rhythmic group, thus:

Ex. 175. Mozart.

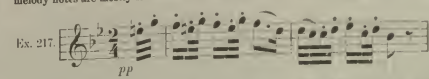


The emphasis on the tied note is principally on account of the syncopated character of these phrases. See, also, the minuets in Schubert's "Tragic" and B flat symphonies.

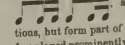
Influence of Rhythm upon Movement.

There was at one time considerable misapprehension of Beethoven's intention in designating the second movement of his Eighth Symphony, "Allegretto Scherzando"; and the movement, measured by quarters instead of eighths, was usually taken much faster than Beethoven intended. While it is true that the quarter note beats succeed one another rather slowly (about ♩ = 48.), the fact must be considered that the melody notes are mostly sixteenths and thirty-seconds:

Ex. 217.



An allegretto movement measured according to customary standards would be altogether too fast for the grace and humor of this number. But the term *allegretto* was intended to be understood in its literal sense, indicating a cheerful *style*; and the short notes,



are not parenthetic or adventitious, but form part of a principal theme, and are therefore played prominently as melody notes. Compare these thirty-second notes with those in the Introduction to the master's Second Symphony, or with the groups of eight thirty-second notes in his Opus 2, No. 1, adagio movement. These latter are unaccented, excepting when they fall upon regular metric divisions. The composer was therefore justified in his use of the word *allegretto*, though he seems to have presumed that we would "read between the lines." The intention would, however, have been more plainly indicated by means of $\frac{4}{8}$ in place of $\frac{2}{4}$.

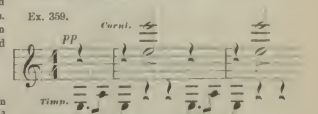
Tone-color.

Variety of tone-color has become such an essential element of high-grade piano-playing as to demand a systematized mode of procedure as to how and when special effects may be produced. Suggestive imitations of orchestral and other instruments naturally form the basis of this attempt to outline such a method. And even though one may seldom have occasion to imitate orchestral tone color, yet the ability to do so will prove of inestimable value in performing a wide range of piano literature. The mere suggestion of a definite tone-quality at a certain point in an opus often stimulates the imagination of the performer by presenting to his mind a tangible ideal.

Furthermore, there are numerous instances in which it is not only legitimate, but essential, to approximate as nearly as may be the peculiar *timbre* of certain orchestral instruments. Mr. Arthur Friedheim's performance of the "Tannhäuser" overture is here cited because of the pianist's successful attempt to reproduce particular tone-colors according to Wagner's original score. Also the "March Brillante" from Raff's suite, Op. 91, as played by William H. Sherwood. The author wrote on his program at the time "wood wind," the suggestive imitation having been remarkably clever.

Let us suppose that an inexperienced player undertakes such a work as the favorite march from Raff's "Lenore" symphony. The performance is colorless and uninteresting. Now, suppose, further, that the principal indications in the original score are explained to the performer. The effect will be greatly enhanced, even though the interpretation still remains unsatisfactory. The prelude is here quoted with the necessary indications as to *timbre*:

Ex. 359.



These effects are easily produced, if one knows how they sound from kettle-drums and horns, according to the original score; and certainly a clearer impression is conveyed to the listener by means of these suggestive imitations. Even in the piano sonata by Beethoven, Op. 53, von Bülow in his special edition wrote over certain phrases *quasi oboe, quasi flauto, quasi fagotto*, etc., partly because the great composer usually had an eye to the orchestra, but principally, as an inducement to the pianist, to change the tone quality during the antiphonal motives. (See von Bülow's explanatory footnote in reference to these imitations.)

Accompaniments to concerti, when played on a piano, demand considerable skill in this respect, since the character of the work is frequently sacrificed by an achromatic accompanist.

—In America, more than in Europe, Bach's music is erroneously regarded as something to be reserved for maturer years. It is not necessary that a child should understand the dignified architecture of a Bach composition; nor is it probable that children, barring a few phenomenally gifted ones, can follow with interest and intelligence polyphonic masterpieces that tower in the world of lofty musical creations. How many adults enjoy any but the very simplest of Bach's compositions? Even musically educated people are too often inclined to avoid Bach, laboring under the impression that the old giant wrote many difficult note combinations, but very little melody.

Let a child be educated in a Bach atmosphere and it will soon learn to love and to understand the father of architectural music. Of its own accord it will set aside Bach's musical religion as something not to be approached without reverence and respect. Knowledge can come only with experience, years of application, and earnest thought. But if love and respect for the old masters are sown in the child's mind, understanding of his works will come with riper years and maturer intelligence.—"*Musical America.*"

SOME HINTS ON THE USE OF THE PEDALS.

BY S. N. PENFIELD.

ARTICLES without number have been written on the proper use and common misuse of the pedals. Still every writer has his own view-point, and, moreover, a practically new set of teachers and of pupils comes and goes in about five years; so that many rules and hints must be repeated in order to be brought to the attention of all.

The common term "loud pedal" is a misnomer. To be sure, it is one of the incidents of its use that the volume of tone is somewhat increased by the holding of the pedal for some consecutive notes; yet this is but incidental, and volume of tone is properly secured by the touch alone, while the "loud pedal" is used as often and as freely in soft and even the softest passages as in the loud.

The proper term is "damper" pedal, since it lifts from the wires the dampers which, when resting on the wires, clog them and prevent them from vibrating and sounding. As every one notices right away, the immediate effect of the pedal is to prolong the tone, thereby accomplishing what would otherwise require a third or a fourth hand, while the two hands of the player are at liberty to leave the keys already struck and busy themselves with the playing of other notes.

This seems in theory a simple thing, but in practice the utmost care and precision is required, or a note or notes held by the pedal will sound over into a new combination of tones with which it or they will make really hideous discords. Carefully used the pedal is of invaluable assistance in slurring the various parts, and to accomplish this a critical and well-trained ear must be judge and master, for it is quite impossible for pedal marks or for any teacher to indicate all the desired nuances.

A few general principles can, however, be indicated. The notes most calling for pedal sustaining are, first, the low bass tones or fundamental bass voice, and, second, certain tones of the melody part. Thus far in my argument the observation and theoretic application of advanced piano students keep pace and agreement with me; perhaps also in practice. But now we strike some snags.

It is a well-known fact that when the pedal is pressed and the wires are thereby at liberty to vibrate, anything that jars the piano will set the entire system of strings in slight vibration. Any one may notice this by the simple expedient of pressing the pedal and then striking smartly the under side of keyboard with fist or palm of the hand. There is a decided difference in the effect of a full chord struck upon the piano with or without the damper pedal. In the former case it sounds a little blurred and confused; in the latter, clear and definite. Nor is this all. Each tone that is sounded on the piano with pedal pressure is slightly reinforced by a sympathetic harmonic tone from the eighth, twelfth, fifteenth, seventeenth, nineteenth, etc., lower. This adds a little to the confusion.

The ideal use of the pedal is, therefore, to press it instantly after the playing of a note or a chord, especially if the latter be a loud one. This must, of course, be done before the finger has left the key. Sometimes this is not feasible, as, for instance, the case of a broken chord where the bottom note (probably the most important one to be held) has to be instantly forsaken by the finger. But where the pedal must be applied precisely *with* a chord or note, there is always danger of also catching and sustaining a previous note, and certainly if this has been slurred to the following. For the dampers to stop the vibration of the wires and consequent sound, there must be actual contact. Therefore the foot must be lifted clear of the pedal or the tone may not quite stop. The use in the Presser publications of the mark ⌊——⌋ is far preferable to the time-honored Ped. and ✻. With these latter it is impossible to mark with exactness the precise duration of the pedal. As to advisability of soft pedal use, there is a difference of opinion. In the old-time squares and in some uprights the soft-pedal effects were produced by the insertion of a strip of felt between hammer and string, thereby entirely changing and ruining the quality of tone. This was properly condemned by teachers. But in the grands and modern uprights the quality of tone is practically the same and simply softer, which certainly seems legitimate.

The terms *una corda* (more properly called *due corde*), *tre corde*, indicate that the tones are given out respectively by a part or all the three unison strings for each note. This is accomplished on the grand piano by the simple expedient of moving the entire keyboard and hammer action a trifle to one side. In most uprights the soft pedal holds all of the hammers nearer to the strings, so that they can not acquire momentum and force in striking the wires.

UNDERSTAND MUSIC BEFORE PLAYING IT.

BY WILLIAM E. SNYDER.

PROBABLY the majority of piano teachers in this latter day regard the study of harmony as essential to a good understanding, interpretation, and sure memorizing of piano literature, but just how to make it apply to the pupil's immediate étude or piece is an interestingly important matter. However, we know there is much teaching of harmony which consists almost entirely of writing chords to figured basses according to petrified, clashing rules, with little or no study in recognizing intervals and harmonies by hearing and playing them—without the least consideration of their musical effects, without the slightest application to the music that the pupil has under study.

Of what practical use is the study when the most interesting, inspiring, and suggestive parts of it are thus cut off? If one wants pure mental training in letters and figures, why not employ some such study as algebra or geometry, which would be better fitted for the purpose? In harmony there is an esthetic quality which must not be overlooked. There is a science of effects produced by different tone-combinations and a color scheme. When a good student finds the study dry it is because it is stripped of these qualities.

Now, when we study a language—say, for instance, German—we do not think it sufficient simply to learn a set of cut-and-dried rules regarding the construction of certain words or phrases. But, as in the modern "natural" method of instruction, we take a few common objects to begin with, either in reality or imagination, give them names, learn signs to represent the names, and lead on through the study by association of ideas.

Why not teach music in the same way? To illustrate: Our objects in music, heard or imagined, are tones, or sounds of regular vibrations. They may be divided into three classes: first, single tones, afterward developed into melody; second, combined tones, or harmony; third, on a higher plane, both single and combined tones, which express thoughts and emotions and paint pictures.

The first thing, therefore, is to present single tones to the pupil by singing and playing them. Their names and signs are not to be thought of until the objects themselves—that is, their sounds and qualities of highness and lowness, or quantities of vibrations—are quite familiar.

The letter names are next presented, in groups of octaves, followed by names of the octaves. After their signs and notes are used we introduce the study of the relationship between two tones, which proves to be a complex one indeed before finished; and the learner must be led slowly and skilfully, every point being kept clear as he proceeds, the least confusion of mind or hurry indicating a stop for more complete digestion of ideas.

The mastery of two-note relations leads to those of three or four notes. Robert Browning says:

> "I know not if, save in this,
> Such gift be allowed to man,
> That out of three sounds he frame,
> Not a fourth sound, but a star."

Such thoughts as these, given with each lesson, quicken the imagination and develop esthetic sense.

Here, as everywhere, teach the chord itself *first*, studying by ear its position in the key, its formation and color, before naming or writing it. The reason we give first training and prominence to the sense of hearing, or "ear," as we call it, is because music is transmitted to the brain entirely through that organ, and, therefore, it must be gradually sensitized and educated until it can transmit very complex harmonies and combinations of melodies without jumbling them, just as the eye must be well trained in painting and the voice in oratory.

It is my belief that no pupil should be given a piece to play which contains a chord or scale he does not understand, unless, perhaps, for sight-reading. True grading of his work consists in giving him a piece which he can mentally and technically grasp, the contents of which he already knows, excepting the new idea which forms his present lesson. I believe, furthermore, that even the beginner in piano-playing should be sufficiently learned in the laws of harmony to enable him to analyze every little piece he is about to play, as the *first step* toward learning or memorizing it.

Great painters spend years in drawing and great pianists in analyzing before painting or playing. The difficulty is that many pupils are in too great a hurry to finish, or to "graduate," as they say; they want to play music, even in public, before they understand it, and the result is that their playing is as ridiculous as the reading in German of a person who perhaps knows something of the pronunciation, but does n't understand a word he is saying. Some would-be musicians are like the college student who wished to make short cuts in his course because he wanted to be out the sooner, making money, and on requesting the president to cut his course, the latter replied: "Yes, we can shorten your course. It took the Lord one hundred years to make an oak, but he can finish off a *squash* in three months!"

MUSICAL ATMOSPHERE.

BY FRANK L. EYER.

IT is questionable whether there is not too much stress laid upon the necessity of a musical atmosphere sometimes. It leads to discontent among art students in the smaller towns, and frequently brings to our cities would-be geniuses who would be better off at home for all the good a musical atmosphere will do them.

While there is no doubt that—

> "Full many a flower is born to blush unseen
> And waste its sweetness on the desert air,"

we must bear in mind that genius is born, and not made, and that it flourishes anywhere and under any circumstances, and will hew out its own way over all obstacles.

Musical centers, with their musical atmospheres, do not necessarily make great musicians. They educate and widen to a great degree, but, unless there be a vast talent and much preparation on the student's part beyond mere enjoyment, he will receive little actual benefit from the advantages such centers afford.

If you occupy an important post in a small town, better stay there—at least, until *called* to fill a position in the city. It is a fine thing to have ambition ever to forge ahead, but "discretion is sometimes the better part of valor." The world generally throws its wreath of immortality upon the shoulders of some man who has not sought for it.

Do not become disgusted or discontented with your narrow surroundings. Do your work, and do it well; and if the world absolutely needs you, you will be found out. The great trouble to-day is that about half the work of the world is being done by cripples—men who would try to make us believe they are great. Wait until the test comes. Some new hero, who has been digging along faithfully for these many years in the background, he will receive the crown.

Fill your little drawer in life's cabinet, but be sure to fill it full, and, above all, be contented—not satisfied, but contented. The rest will take care of itself.

A MUSICIAN'S READING.

BY ALEXANDER MCARTHUR.

QUITE a large number of music students may be met with every day, even in the most exclusive art centers, who, knowing little outside the technic of their art, yet aspire to the title of musician. They have no idea of the dates of the birth and death of Beethoven, for instance, and would be puzzled if questioned as to the period in which Handel or Mozart flourished. They know that Bellini wrote "La Sonnambula" and that Wagner composed "Lohengrin,"—most of them do, at least,—but of the esthetics of the art, its periods of development or the histories of the great musicians as composers, and much less as men, they know nothing.

Their entire time is given to technical study; hours are spent at finger-exercises and scales, until brain and muscles are dulled with weariness, but not an hour is devoted to the cultivation of their musical intellect or a thought given to the root and strength of all art—its esthetic side.

To play Chopin or Beethoven, Schumann or Mendelssohn, Brahms or Tschaikowsky, as they should be played, you must know these composers not only as composers,—that is, through their compositions,—but also as men. It is folly to expect that drudging at instrumental technic will make an artist. Take a pianist, for instance: How can he understand the inner intent of the early Chopin compositions unless he knows something of the story of the bewitching Constantia, whom Chopin calls "my ideal"? or of the later compositions, unless he has a glimpse of Paris as it was in the thirties, when Heine, Berlioz, Liszt, and Balzac flourished, and the fascinating and tempestuous genius, George Sand, whose faithlessness or perfidy overshadowed and shortened the last years of the Polish tone-poet, was in all her glory.

Consider even the Mendelssohn Lieder. Who will understand them fully unless he knows something of the ideal life led at Leipziger Strasse, No. 3, or peruses the charming letters that passed between the members of the talented family who dwelt there?

Be it Beethoven or Schumann, Chopin or Brahms, a knowledge of the man is also a knowledge of the musician.

Even more is necessary: a knowledge of the time and customs, of the age they they lived in, of their nationality and the influences brought to bear on their thoughts.

Take Tschaikowsky, for instance. Where, outside of Russia, does one hear his music played as it should be played? Although it is not so difficult, taking it all in all, as that of Richard Strauss or Brahms, quite other ideas, lights, and intentions must be brought to bear in its interpretation. Musicians who had the good fortune to hear the Russian composer conduct his concerts when in this country, and who will compare his renderings with those of such men as Paur, Gericke, or Thomas, all of them first-class and conscientious musicians, will realize my meaning. Nor will Russian music be understood rightly or rendered properly by foreigners until the thoughts and ideas, the history, and, above all, the intentions of the vast Slavonic empire are known and realized.

Not all the technic in the world will enable an artist to produce that broad cantabile, with its infinite sadness, subdued passion, and intensity, peculiar to Russian music unless he first feels it, and he will never feel it until he knows Russian thought. It is not given to all to reside in Russia, the easiest manner of doing this; but there are Russian books open to all (by Tolstoi, Dostoievsky, Kriloff, Tourgenieff, Gogol, Lermontoff, and, above all, Poushkine—Ponshkine the inimitable, whose works, even as literature, should be known to us), which will help materially to an understanding of the inner depth and intention of Russian music, whether it be that of Tschaikowsky or Glazonnov.

So much depends on the spirit in which a composition is approached, so little on the letter! Yet students, ignoring the former completely, go on banging away at their pianofortes or scraping their fiddles until the neighbors rise up in mutiny and their own muscles give out.

It is the custom of all good Christians to spend half an hour, more or less, with their Bibles daily, and it should be the habit of good students of music to give at least a like amount of time to the study of the esthetics of their art. One half hour daily, given systematically, can accomplish much in a year. Of course, it is the minimum, and where there is three hours' practice, at least one should be given to musical science—counterpoint, harmony, and instrumentation; and one to musical literature—that is, history, biography, and explanatory books in general.

There is a form of reading that is easy and instructive—that is, the studying of the history and the periods of the pieces played at the concerts of the symphony orchestras. In all large towns these programs are published and can be had ahead of the season, and it is remarkable how much more interesting a piece will sound if you know just when and how and where it was composed. Composers of our day know this so well that some of them cover up very mediocre ideas by writing "Impressions d'Espagne," or "d'Italie," or "d'Ecosse" to their works, and so direct the thoughts into the wished-for groove.

Unfortunately, up to the present the greatest and best biographies of the great composers are somewhat expensive, such as Jahn's "Life of Mozart," Spitta's "Life of Bach," or Niecks' "Chopin," and I am always waiting for some long-sighted publisher to stumble on the plan of issuing these to students on weekly or monthly payments, so that all, even those in the most humble circumstances, might possess them. We all know, too, how the majority of even the wealthiest parents or guardians groan over the sums spent on books. Some teachers I have known have established lending libraries for their classes, to obviate all this and put knowledge in the way of all—an excellent thing, too.

Any one who buys books and loves reading knows that each volume added to the shelf is always a delight to the eye, and it is surprising how quickly works accumulate, and how rich and cozy they make a room.

But even to those who have nothing to spend in this way there are the libraries—and every city has its library; therefore there is nowadays no excuse for the ignorance too prevalent among students.

More than one American publishing house are now making a feature of musical literature, so that the only real difficulty for the buyer lies in selection. This, undoubtedly, is a nice question; but a good dictionary—for instance, Riemann's—or a good teacher can always help. The foundation of all musical libraries,—outside of the scientific works absolutely necessary, of course, to all who aspire to the title of musician,—no matter how small, should be a good dictionary, and of dictionaries the best is Grove's or Riemann's. The latter is smallest but most up to date—both books should be bought if the pocket allows it. The rest is not so easy, but a safe way of buying books is to find out the position of the author and his or her probable sources of information, and especially their fitness. The works of musicians, however, must always be taken with a grain of salt. Liszt, as a personal friend of Chopin, ought to have written the best biography of the Polish composer, but he did n't. Niecks' work far outshines that of Liszt, although the work of the latter is a gem in its way and will always be read by musicians with more interest.

If Rubinstein had only written an opinion on Wagner it would have been unique in its way, but it could never have been a practical guide to students. Musicians are apt to be prejudiced, and although Rubinstein found no good in Wagner, still the question of Wagner's greatness remains unassailable. Wagner himself had his prejudices, which were imitated by his followers; but prejudices, although interesting, should never be taken seriously.

Italian opera has been bitterly assailed by Wagnerites; but there is much good in Italian opera, even although its form is sometimes foolish. Of course, opinions are free to all; and may they all flourish merrily! We can not have too many. But it is foolish to let ourselves be too easily persuaded, and the only antidote to this is extensive reading of good books.

When muscles and brain are weary with technical study there is nothing so exhilarating or encouraging as a dip into some good biography, or a few hours spent with Liszt or Rubinstein or Wagner, or any other of the great musicians whose works we possess. If we were invited to some reception where these great men were the lions, how eagerly we would rush there, and how eagerly anticipate the pleasure in store; but it is open to us so often to steal off in some shady nook of our gardens or some quiet corner in our homes and to pass as many hours as we wish in their company, partaking of their thoughts and instruction alone with them and their ideas.

Merely as recreation, musical reading is to be recommended; but to those who desire to reach any distinction in their art it is not only a recreation, it is a necessity.

APHORISMS ON MUSICAL EDUCATION.

BY CARL HERRMANN.

Translated by FLORENCE LEONARD.

WITHOUT appreciation, without applause, no man, least of all an artist, is likely to succeed; but the most purely spontaneous applause,—only too often outweighed by the irresponsible fault-finding of some critic,—the sincerest approval is but a small return for the days and nights of anxiety which the artist has spent on his work.

⁂

Talent alone is not warrant enough for the choice of a profession; character, personality is often a more important consideration.

Marie Ebner Eschenbach has said: "The character of an artist either nourishes or destroys his talent."

As no two men are exactly alike, so do no two talents correspond precisely. The material in which the artists work is all that is common to them.

Without diligence, upon which one can not lay stress enough, one can not accomplish anything in ordinary life even; how much less, then, in art, which is concentrated accomplishment and life intensified. Without diligence the greatest talent will grow rusty, as many examples warn us.

Talent, character, and industry are, then, the supports on which every structure of art must be raised.

To be diligent in art one must know how to be diligent, how to use and develop his strength.

And Goethe says, "Before you can make what is good you must know what good is."

⁂

The aim of education will always be to make the student strong, according to his talents, for the struggle with life.

The teacher must strive, also, to estimate justly the ability of his pupil and to direct properly the growth of that ability.

The best of teachers is only a sign-post, a guide. Whether and how any wayfarer climbs the steep mountain of art depends on the traveler himself, and is often conditioned on a thousand chances, small and hardly to be reckoned.

⁂

The greatest talent may fail to express itself because of an undeveloped or half-developed medium.

⁂

"Over success in art the gods appointed Toil as a guardian."

In art that labor alone succeeds which appears to be without effort, which even seems like the result of chance; yet in art there is no chance.

Whoever dreams of leading a lazy life as an artist should never enter upon the artist's life.

—Used wisely every successive holiday or vacation season should leave us with larger and nobler thoughts of life; its obligations and its opportunities should develop and strengthen character and make us better musicians as well as better men and women. A vacation season has a purpose loftier than merely to lose away the time.

THE SPECIALIST IN MUSIC.

BY MARY LOUISE TOWNSEND.

In the last three or four centuries the trend of human thought and activity has been, in the main, distinctly scientific. From the invention of the printing-press down to the latest creation of Tesla or Edison, the roll of human achievement numbers with increasing frequency the names of men that have devoted themselves to the study of facts in nature, their classification, and the development of their governing laws. Each new decad has seen either the opening of fields hitherto unexplored or an advance into realms already investigated until there have arisen so many divisions and subdivisions of the different branches of science that a mastery of any one of these requires a life-time of endeavor, and as a result we have the division of labor and the modern specialist.

Hand in hand almost with the rise of science has come the development of music, so that, if the last few hundred years have been preeminently scientific, they have been also preeminently musical, and it may be said that music is *the* art of the modern scientific age. In like manner, too, as each new discovery in science has widened the field of effort and enlarged the demands on those engaged in scientific pursuits, so each new step in the development of music has increased the realm of musical activity and placed a greater tax upon those who have devoted themselves to musical study.

But although there is also, in the development of music, a tendency toward the division of labor and the evolution of the musical specialist, this tendency has not always been so marked as in science, nor have all times nor all conditions been favorable to its growth. The musical pioneer in any place has always to attempt the full message of his art, even though he be fitted to present only one phase of musical truth. And now arises the question, Is it possible for the modern musician, any more than it is possible for the modern scientist, to fit himself properly in more than one branch of his subject?

We hear frequent and, alas! well-grounded complaints against ignorance and narrow-mindedness in the musical profession, frequent pleas for a broader musicianship, a wider and more comprehensive education for those engaged in various forms of musical activity—an attitude which is desirable within certain limits; but is there not another extreme to be avoided as well as the extreme of narrowness? Do we not all know men who have made failures of their lives through too much knowledge of too many things, and not enough knowledge of some one thing?

"Men are qualified for their work by knowledge, but they are also *negatively* qualified for it by ignorance," says Philip Gilbert Hamerton. Not a blind, bigoted ignorance which results in cripples like the religious fanatics of India, who lose all power but one, but an ignorance simply of the details in other fields than its own—a broad-minded ignorance, to speak paradoxically, which sympathizes with other modes of human expression, but resolutely devotes itself to its own phase of truth alone. Is it not possible, nay, is it not imperative, that the musician of the present should attain this happy middle ground between narrowness on the one hand and lack of concentration on the other, if he would be most useful to the world? Think for a moment of the technical demands on a modern pianist as against the days of Scarlatti, or on a modern violinist in contrast to Bassani. Compare a hymn of Palestrina with the "Elijah" of Mendelssohn, or the faint, embryonic opera of "Monteverde" with the mighty "Nibelungen Ring" of Wagner.

How can a pianist in these days expect to shine also as a violinist, or a singer, or a harmonist, or an authority on musical history? And how can a teacher of piano-playing expect to equip himself properly as a teacher of any other of those things with all the requirements that the modern world demands? No one will, of course, deny that the pianist or the teacher should have a comprehensive acquaintance with all or at least most of the other musical branches. To understand what others are doing in closely allied forms of activity, and to know what has been accomplished in his own line, can not but help a man in his work. Furthermore, a general knowledge of and intelligent sympathy with every expression of truth, whether in art or science or history, can serve only to make him a better exponent of his own preferred specialty. Just as the specialist is laboring for the whole world, so he must needs realize what the world, through the various lines of human effort, has wrought for him.

But to strike the delicate balance between general knowledge and special attainment—that is the vital question of the hour; and how is this to be accomplished? How shall one gain the knowledge in a specialty that embraces all specialties?

The frequently quoted saying that the proper education of a child should begin a hundred years before he is born might well be thought of in this connection; but without carrying back quite so far the necessary influences, we may say that the training for a specialist in general and for a musical specialist in particular should begin with his mother. Read the lives of composers and artists, and note how rare are the instances in which the mother's influence has not been paramount in the development of her child's genius; then consider how much more necessary a factor it must be in the education of the less favored children of earth.

If the first requisite, then, in the proper training of a specialist is the right kind of a mother, the second is, of necessity, the right kind of teacher or teachers. That the teacher of almost any branch of learning in these days should be a specialist is getting to be more and more an established fact. In higher educational institutions this principle has long been in force, but even in public schools it is coming to be pretty generally recognized also, while in conservatories of music the division of labor has progressed in some instances to the point of separate teachers for technic alone.

Is it not probable, however, that another century, with its undoubted advance in learning, will see still further specialization in all directions, and that the day will come when every educator will be a thoroughly trained and carefully equipped specialist? How invaluable to a student to have each new phase of truth presented to him by minds specially trained to set forth that particular subject! How can he fail to gain the greatest amount of good in the shortest possible time, both for his general education and for his chosen work?

He will fail, nevertheless, if he lacks the third, and perhaps the most important, element in the training of a specialist—the power of independent effort. After all that a mother can do, after all that his teacher can do, the student must in the end and always be his own best instructor. And this, again, we learn from the lives of great musicians. How many of them, leaving behind early teachings and traditions, worked against unending discouragement to follow the clear, inner vision of things unperceived by other men. Something, surely, of this same courage of independent thought, only in less degree, perhaps, is necessary to any earnest student of music, however small and circumscribed his sphere of labor. Without it he will be at best only an imitator, but with it, even though he may lack the counsels of a wise and loving mother and the instruction of competent and judicious teachers, he can still make himself a power in the world, because his work will at least be honest and sincere and true.

ANOTHER WORD ABOUT GOTTSCHALK'S "LAST HOPE."

THE ETUDE has received a number of inquiries about the version of the "Last Hope," as played by Gottschalk, which was mentioned in the June number of this journal. Mr. Wm L. Hawes, who furnished to the New Orleans "Times-Democrat" the data upon which the note in the June ETUDE was founded, has written again that certain information that has recently come to him shows that Gottschalk did go to Cuba from New Orleans in 1853. When he returned to New York the "Last Hope" was put in print, published in 1854, afterward being revised as mentioned in the note in the June ETUDE.

SOMETHING FOR TEACHERS.

Under the caption of "Music Teachers and Musical Half-Teaching," Mr. E. Ireuaens Stevenson contributed a most timely and valuable article to the columns of a late number of "Harper's Bazar."

He says: "When one thinks of the tinkling and tumtumming of five-finger exercises and subsequent kinds going on all over the world, and of the groundwork in vocal music that now is almost an essential part of a boy's or girl's schooling, it seems like thoughtlessness to say that time is lost and any substantial duty cast away in the education of young musicians by their regular and professional tutors.

"As an illustration or two of teaching which neglects its less visible offices let me refer to an extremely successful teacher of the pianoforte, with a list of scholars that were not yet out of their earlier teens, particularly large, who remarked that he 'had no minutes to waste in making children any more musical than their ten fingers,' and that 'general information must come by and by,' whence it would, from somebody else, and 'take care of itself.' I suppose that his allowing—probably wholly unawares—a pupil of nine years, one musically interested, to believe that Mozart has been 'a great New York musician' in one of the conservatories of the city, and that 'a piece of music is something we play but do n't sing, something to be sung is a song,' and that 'the piece I'm studying is by Stabat Mater,' are all among superfluous information for juvenile musicians!—to be communicated 'by and by,' and information 'to take care of itself.'"

Or this example: "At a Boston Symphony Orchestra concert in this city, a few seasons ago, two young girls—perhaps the one fifteen, the other seventeen, neither older—began talking behind me. One of them remarked that her music teacher, Mrs. ———, had 'just told her soon they would take up together Weber's "Invitation to the Dance," for four hands,' which allusion (somewhat startling in phrase) defined the scholar's technical advancement. A moment later she observed, pettishly, 'Do you know just what program music means? Is it music classic enough to be put into a regular concert program?' 'Of course, you little goose!' said her friend.

"A talented scholar in a New York music-school of much note and efficiency informed me that 'opus' on a title-page meant, with its accompanying number, the year of the composer's life at which he composes the piece. This is a pretty theory; but my interlocutor could not explain its safety when 'Opus 3' or 'Opus 122' was in question. Another student of eleven, who played precociously, interpreted 'opus' to me more rationally, but no more correctly: 'It means the best order in which to take a composer's works for studying.'

"On the other hand, another occasion gave me the chance to be charmed in observing how the schoolmaster in music is alert. Two lads sat next to me at an orchestral concert. Said one: 'No, I tell you the symphony ain't done yet—not much! They're going to play that—and then that. They are different movements of the same thing. Like checkers—one comes after the other.' 'Who beats?' rather relevantly asked the instructed boy, if with obvious levity. His friend, not showing that he suspects his excellent pun, and as if by one of those queer 'jumps' that children's wits make, answered, 'Beats? Why, the conductor, of course! That 's what he 's paid for. Shut up!'

"A girl of fourteen, almost dangerously enthusiastic in practice, and playing with ease and expression such things as Beethoven's 'Pastorale' Sonata, two ballads by Chopin, and so on, told me casually that 'Brahms was Liszt's best pupil,' and in the same talk spoke twice of 'orchestration' as the manner in which a work is played by an orchestra.

"A loquacious little student in a Western city, whose fingers were precocity in quintessence, gave me to understand—oh, saddest irony of ignorance!—that 'the great musical composers were most always very rich . . . kings and queens petted them so.' She evidently had never heard of a certain pauper's grave in Vienna or of the sum of Schubert's assets."

Studio Experiences.

A WARPED OPINION.

CLARA A. KORN.

How painful it is to hear pupils expound admiringly upon the foibles and weaknesses of their instructors, as if they relished these shortcomings instead of condemning them!

One case in particular was surely deserving of extreme indignation, yet the pupil was so far from realizing this phase of the matter that she openly delighted in that which was most reprehensible in her teacher.

I met her casually in society, and she was glorying in the fact that she had studied music for three years in Europe.

"Oh, European teachers are the best after all," said she, with conviction; "we have no such teachers in America."

Murmurs of assent from some of the guests present.

"My piano teacher was a perfect darling," she continued; "whenever I played he would pat me on the shoulder and say, 'Miss G., you have a beautiful touch, you soothe me,' and then he would sit and listen as if he enjoyed it."

"That was nice of him," said I, ironically.

"But my classmate!"—and Miss G. laughed gleefully. "Professor S. could n't hear her. Just as soon as she touched the keyboard the professor would jump up and scream, 'Stop! stop! for pity's sake, stop! you make me crazy!'"

And Miss G. laughed, and laughed again, as if this were exquisitely funny.

"Did your professor do nothing to help your classmate to overcome her faults?" queried I.

"Oh, no!" replied Miss G.; "it would have been of no use. She had no talent whatever."

"Well," exclaimed I, rather testily; "she paid him for instruction, and was, I am sure, entitled to it. Screaming 'stop' does not improve a person's technic or touch."

"The professor could n't help it. She annoyed him so."

"Did he ever correct you?" interrogated I, to change the subject.

Miss G. glanced at me with a look of scornful surprise that plainly intimated that I was very impertinent indeed to insinuate that she ever required correction.

"Did the professor ever criticize your playing?" I repeated, in different words, not having been accorded an answer. "Did he explain anything, or tell you how to do still better?"

"No," said Miss G., emphatically; "it was n't necessary. He was satisfied with my playing, and he either praised it or said nothing."

"What did you play after those three years?"

"Clementi's Sonatinas and little sentimental things," readily responded Miss G. "I played that class of music so well the professor never cared to have me attempt anything else."

"You need not travel to Europe for that," ventured I; "you can secure this repertory here as well."

"Oh, but American teachers can't compare with those in Europe," said Miss G.; and, unconsciously reiterating the identical words she had used in the beginning of this dialogue, she added, "We have no such teachers in America!"

ANOTHER PLAN TO ASSIST THE MEMORY.

HELENA M. MAGUIRE.

THE ETUDE for April contained an excellent idea for a "Record Book of Compositions," in which might be kept a list of successful teaching and recital pieces for future reference, which leads me to disclose my own plan for assisting the memory. I, too, have learned how generally some pieces may be used in teaching with satisfactory results, while other pieces, apparently as worthy, fall flat and fail to elicit any enthusiasm.

Some three years ago I started to keep a record book, but somehow it refused to be kept, as I would neglect at the right time to make the entries, and when I did sit down to do it, was sure to have forgotten something. Nevertheless, I recognized the necessity for such a record, and my pupils cooperated with me in carrying out a little plan which has proved very satisfactory in every way.

We have a general review at the end of every musical year, and I then ask my pupils to go carefully through the music studied during the year, and to make out a list of these compositions, together with the composer's name, in their very best handwriting, as a "finis" to the year's work.

I then produced a box of gilt stars, and asked that one of these be placed beside every piece which had been *enjoyed* in the practicing, and with which they felt that they had been really successful.

The girls were delighted with the plan, and made me some very pretty souvenirs, which rest in a portfolio, easy of access and ready for reference at any time.

As each list bears the date and the name of the pupil who studied the compositions, I can recall at a glance just what grade a piece is in, to just what "temperament" it is suitable, and what faults it is helpful in overcoming, to say nothing of the helpfulness that making out such a list is, in fixing in the pupil's mind the names of the composers—no easy task in itself.

Therefore, I think that this little plan will be found useful, interesting, and pretty, with just that touch of sentiment so dear to very young girls, especially when they admire their teacher and are eager to please her.

May hap, also, some amusing discoveries may be made as in this way, as, together with its other advantages, it is another little way of becoming better acquainted with these pupils of ours, whom we can never know too well. Perhaps the gilt stars may not always appear against those compositions which we feel are especially deserving to be crowned; but then I believe we have expressed our willingness to learn from little children, and, all arguments to the contrary notwithstanding, there certainly is merit in music which appeals to children and holds childish attention long enough for good results.

WANTED—MUSICAL MISSIONARIES.

E. A. SMITH.

Do not people have strange ideas regarding the study of music? A lady of education and intelligence said to me, recently, "My little daughter is ten years of age, and I would like to have her study music. Do you think one lesson a month will be enough?" I replied by asking her if she thought one lesson a month in arithmetic would be very beneficial.

It opened a new field of thought to her. She had regarded music as a light study, to be picked up at any time, and as a matter of convenience almost entirely to the student. There are millions of people who have this same opinion regarding the study of music. A boy picks up a guitar, goes strumming a few chords, and after a little more wrestling with the instrument *he plays*, and that is one way people are led to think the piano may be studied and learned. A great many sieves are needed to disseminate a little information regarding the mission and value of music as a study and as a mental discipline.

TWO EXTREMES.

KATHERINE LOUISE SMITH.

Did you ever have a pupil who wished to chew gum during the lesson-hour? I did. Every time the girl came, as soon as I discovered the chewing process had begun, I made her take the gum out of her mouth. It occurred to me that the divine musical afflatus and gum-chewing did not assimilate. She stopped taking lessons, and I verily believe it was due to my lack of appreciation of her desire to help the gum trade and to her feeling that I was infringing on her personal rights.

Again, I had a pupil, the daughter of an occultist, mental healer, or some one who "held the thought," I always had to supply the child with a handkerchief, because "she never had a cold." Coughing and sniffing all through the lesson were, of course, sufficient evidence of the truth of this statement. There was this much, however, to be said regarding her, that she caught the spirit of the musical work much more rapidly than one who had not studied the inner meaning of things. And right here, it occurs to me, is one of the tests of an honest teacher. If one has a child for a pupil who plays mechanically, who, in spite of all endeavors on your part, will not become interested enough to study into the composer's thought or meaning, who will not care who or what the composer is, and simply wants to strike the keys correctly, with no thought behind the playing, then it seems to me that struggling with the child is useless. The parent had much better put the same amount of money in some other education for which the child may have aptitude. "Poets are born, not made." So, in a sense, are musicians; and if music is not in a child, he or she will never be aught but a rudimentary, mechanical player. To tell the truth about mechanical playing to a parent is often hard, for it probably means loss of money to the teacher; but it seems to me this is one of the tests of a teacher's uprightness, and in the end, like truth always does in life, it will pay to be honest.

MUSIC VENEERERS.

CLIFFORD B. MARTIN.

I WISH to call the reader's attention to a class of music teachers who have so little knowledge of their art, and this knowledge distributed among their pupils in such thin sheets, that they may properly be called "veneerers" rather than "teachers."

These persons know nothing of the esthetics of music. Harmony, history, and musical acoustics are unknown qualities to them; indeed, many of them know precious little about the staff, yet they often have large classes and enjoy a certain popularity.

They seem to think most marks of expression are used only to ornament the page, and usually ignore such foolish marks as *rall., rit., dolce*, and even *cres.* and *dim.*

They have two tempos only—tempo "de valse" and tempo "de two-step." They never use a metronome, and some of them have never even seen one. Think of a carpenter teaching his apprentice without the use of tape-line or rule! What stone-mason would attempt to teach his pupil to lay a broad and sound foundation without the use of plumb-line or level! "Impossible," one says; but not more so than to attempt to teach musical tempo without a metronome.

I know there are persons who say they can feel the tempo of a piece. I have heard the andante from Beethoven's "Moonlight" sonata played on the piano by several tempo feelers. They all varied, and none agreed with the metronome.

HOME INFLUENCE.

F. A. WILLIAMS.

THE encouragement received at home has much to do with the progress of the music pupil. If the parents are musical, or are interested that their children shall make headway, so much the better; but if they are not, the chances are that the teacher and pupil will both have uphill work. When a parent brings a child to the conscientious teacher and says: "I want this child to have a thorough musical training, but do not want her to waste much time on scales and finger exercises," the teacher can make up his mind, right then and there, that he will have to instruct the whole family in the whys and wherefores of certain technical work, in order that the child may have any encouragement at home to work on such studies.

A pupil's lack of interest in her work often comes from lack of notice and appreciation at home. If the parents ask the child to play her exercises or pieces for them, and often give her a few words of encouragement, she will work much harder and will accomplish more than when she is made to practice or is not noticed at all (which is just about as bad).

Keeping the pupil interested in the work is one of the qualities of a good teacher; but if that pupil does not receive encouragement at home, success is almost impossible. The teacher should accustom all pupils to seek the home help. Parents may need a reminder from both teacher and pupil occasionally.

Woman's Work in Music.

EDITED BY FANNY MORRIS SMITH.

AUGUST is the month in which musical clubs are considering their programs of study for the coming year—a fact impressed on the editor of Woman's Work in Music by requests for advice in this all important matter. In looking over the specimen outlines of work presented, however, two facts come out prominently: the similarity of the majority of these plans to one another and the desirability of throwing the courses of club work into channels which, even if parallel, shall at least be so strongly individual that they promise, by growth of comradeship in original research, permanence to the existence of the special clubs which follow them. People enter clubs for a variety of reasons, but experience shows that the bond of research and artistic improvement is the only one that is binding for any length of time.

ELEMENTARY STUDY WORTH WHILE.

The making of a satisfactory program for a season's work in music is altogether dependent on the nature of the club which is to follow it, and on the amount and character of the musical study previously accomplished. The veriest beginnings of information in music history are fascinating to those to whom they are a revelation. The editor, looking back thirty years, recalls her first music club,—a successful one. Its members, several of them young music teachers, decided on acquainting themselves with the history of music, and obtained for the purpose that little series of lectures prepared by the late Professor Ritter. Those lectures were doled out, fifteen minutes at a time, the members valiantly attacking the unfamiliar terminology and floundering hopelessly in the uncouth sentences. Polyphony and diaphony, troubadours and minnesingers, sequences, enharmonic intervals, and septimachords burst for the first time on our astonished vision; it took a winter to read that book, but we yawned, stammered, and agonized to the end. We made a tolerably successful effort at biography, gleaned from "Chambers' Encyclopedia," with illustrations. Out came sonatas by Mozart, Haydn, and Beethoven, totally new to the whole coterie, and played in good street-piano style, without the faintest idea of tone-color or interpretation, the programs experiencing, with a comfortable relapse into "The Last Smile" after the heavy work. There was a certain finality about our proceedings that winter, as one looks back on it. We played "The Last Smile," "The Last Hope," "The Last Thought," and some one sang "The Last Man." It was the last of the society, too, for the next year it died "of getting too many people in," as a discontented member tersely summed up the situation. Surely, no beginning of culture could have been more humble; yet those dry lectures by Ritter awoke a thirst for musical history which has grown year by year in at least one member of the "M. D. J.'s," and they were the entering wedge to a sound musicianship for more than one successful teacher.

WHAT TO AVOID.

Yes; it is worth while for a club to begin at any point in its search for musical culture. In fact, the first consideration in planning a profitable season is that the work should be based on the known, and proceed, step by step, to the unknown. No more fatal undertaking for a club of amateurs and ambitious professionals can be embarked on than a historical series which lingers among Greek modes and Middle Age plain-song. The presence of a public library well stocked with the needful illustrations is the only possible hope for success in such antiquarian efforts. No ordinary club purse is ample enough to import the necessary authorities. But, aside from this, it is the editor's experience that early musical history which involves programs is only attacked profitably by clubs that have made themselves thorough masters of the music of to-day.

BIOGRAPHIC WORK THE BEST AT FIRST.

Biographic work is undoubtedly the best, as it is the most practical, basis of program-making for the first year of the usual musical club. Chronology anchored in biography lingers in the memory. The personality of the sad company of great composers stirs the sympathy and rivets the attention. Then, too, the appropriate musical illustrations are get-at-able, and of all grades of technic. Moreover, a "Grove's Dictionary" will furnish the starting-point for the biographic papers, and there are a dozen good series of memoirs and letters to fill out the details.

There are several ways of arranging a biographic club program, the most obvious being the chronologic order. This is simple, but mechanical. If it be adopted, we recommend proceeding backward from Grieg to Mendelssohn, from Wagner to Berlioz, and so on. The music of to-day is our own. No veil of obsolete meaning or forgotten custom interposes between it and us. It is the expression of our own mental and emotional life. It is, therefore, the firm foothold from which, as we pass backward from decad to decad, we must either construct a new pathway or find right understanding and sympathetic insight more and more difficult, until, arrived at Palestrina, we are fairly in the field of antiquarian research. If, however, we make to-day, which we comprehend, our standard of comparison for yesterday, which the world has already half forgotten, and reconstruct the musical environment of each composer as we meet him marching down the centuries, we shall probably find beauties in Handel and Scarlatti that will pass undetected if we plunge into the old classics without such preparation. For his heart he put in his work, or he would not be alive to meet.

ANOTHER WAY.

A better way to arrange a biographic program is on the basis of the broad movements of emotional thought since the opening of the Renaissance. We are living at this moment in the realistic reaction from the romantic movement that began with Beethoven. Mixed up with this realistic phase of musical thought is a philosophic school that is based on a thorough-going materialism. Here are grouped Wagner and his follower, Richard Strauss, and their fellow-metaphysicians. Before them came a group of romantic idealists—Schumann, Weber, and Beethoven. With these we may range Gounod on one side and Bellini on the other. Still earlier came the classic masters—men who wrote music for itself; who painted nature as closely as they could, but dramatized no autobiography of their own inner life. Here stand Handel, Scarlatti, and, among moderns, Brahms. Here may be sought Mendelssohn, Thalberg, and Henselt. Pass back ward yet further, and Bach stands at the parting of the ways between the fugue and madrigal on one side and, on the other, the reign of melody as a new human art. It is evident that a group program will be vastly more interesting, because more logical, than one based on the arbitrary consideration of date.

A THIRD METHOD.

A variation of the last plan is based on the development of the elements of modern music. Thus, Bach is identified with the development of modulation; Gluck with the dramatic impetus which opera received from his genius; Schumann with the rise of program music; Beethoven with that reckless expression of the innermost emotions characteristic of romanticism; Bellini with the last and most perfect development of melody as a means of dramatic expression; Liszt, as the artist who carried piano music into the domain of recitative on one side and orchestra on the other. This, which may be called the topical method, is particularly useful for a group of thinking women with wide general culture.

A MODERN PROGRAM.

For a club whose members are often more or less in Europe, a winter spent among modern composers, studied on the basis of nationality, would yield peculiar delight. Travelers are not often antiquarians; knowledge which gives every quarter of the earth eligible for a tour a new and unexpected charm is far more congenial to their instincts. Russian music, Hungarian music, the music of Bohemia, of Norway, Poland, Austria, Italy, Belgium and Holland, Germany, Wales, England, Ireland, Spain, France, and even of America are each radically different from the other. Suppose an evening be devoted to each country, with historical sketch, biography of one great artist, a critical essay on the peculiar charms of the music under discussion, and a full program of illustrations: would not the geography of music obtain a significance heretofore unthought of? Add to this, when the club is large and the members not called on too often, that the people who carry out the program wear the national costume of the peasants whose folk-songs and dances are presented, and a new element of pleasure is obtained. The music so presented gains much in characteristic effect.

The literature of this variety of club program is easy to reach in almost every case; neither is the costuming difficult.

THE OPERA PROGRAM.

A very delightful series of programs may be made on the basis of the development of opera. This is a rich field, and like the other historical plans outlined, should be arranged to move backward. A one year's course might run: Mascagni, Verdi, Saint-Saëns, Wagner, Berlioz, Gounod, Bellini, Meyerbeer, von Weber, Rossini, Gluck, Spontini, Mozart—with a final number covering the early Italian operas and the origin of opera itself.

This series is much improved by a collateral study of the librettos of the epoch-making operas, and some investigation of the share which each librettist had in the work of collaboration. The relation of the opera libretto to the literary epoch to which it belongs is an indispensable part of the study of the development of opera. It will be found also that there is a close relation between the scenic effects and situations in the staging of the opera and the contemporaneous arts of painting and sculpture.

HOW TO PREPARE A BIOGRAPHIC SKETCH.

The following list of questions should be fully answered in the preparation of a good biographic sketch for a club program which is constructed on historical lines:

1. What did this man do that made music different from what it was when he found it? How did he find it?
2. Was his work the end of a period of development or the initiation of a new departure?
3. Were his advances made in melody or harmony or orchestration, declamation, scenic effects, etc.
4. What was his theory of art?
5. Did his nationality show in his work?
6. Did he prosecute more than one form of artistic expression, such as painting or letters?
7. Had his personal character anything to do with the peculiar qualities of his work? Had his race? fortunes? education? personal environment?
8. In what works and in what peculiarities is this evident?
9. Sketch the philosophic ideas of art and of life current in his time.
10. Are his compositions identified historically with any poetic, philosophic, or religious movement?
11. Who were the literati and artists contemporaneous with him? the musicians?
12. Which musician represented the opposite current of musical thought in the time of the composer under consideration?
13. What is the property of our composer's music which has made it live?
14. Is it immortal?

These questions, applied to each biography taken up during a club year, will open the eyes to musical phenomena before undreamed of. To answer them properly will require the labor of weeks; but to give the matters involved any consideration, no matter how brief, is to obtain a rich reward.

A "FOOTSTEPS" PROGRAM.

There are other ways to provide for a year of rich musical life. It would be very interesting for a strong, highly trained pianists' club to spend a year "In the Footsteps of the Great Artists." Here the study of the program itself becomes the most important factor. "Analytics" came in with the orchestral concert and the cyclus; those works which absolutely required a program to make them intelligible. Paderewski and Rosenthal, however, offered analytics to their piano recitals. Both were very carefully made; the former by H. E. Krehbiel, the latter by Fanny Morris Smith. It is not necessary to possess a sample analytic, however; what is necessary is the program itself. Let the club collect the scattered concert programs of favorite artists and select at least one given by each great artist who has charmed us within the last fifteen years. That would comprise Joseffy, Paderewski, D'Albert, de Pachmann, Hofmann, Rosenthal, Saner, Siloti, von Bulow, and, for the variety, let us add the Brahms program of an artist who should have attracted more attention than he obtained—Josef Weiss. Essipoff, too, may well find a place, though she falls out of the arbitrary time limit. Programs with the requisite variety obtained, let them be studied thoroughly from every possible standpoint, including questions of nationality, biography, and circumstance, and then played, one each evening, conscientiously. The biographic sketch of the artist whose evening it may be is, of course, desirable. The objects specifically gained will be a new comprehension of the individuality of the artist, as seen through the program which he has chosen from all the possibilities offered him by musical literature, and the entrance of the student into the fascinating field of analytic research, than which nothing is more delightful. A winter's program of this sort requires constant access to a good musical library. It may be added that, from technical considerations, it is well to place Rosenthal among the latest evenings, on account of the extreme difficulty of his repertoire.

MUSIC THROUGH POETS' EYES.

These suggestions are offered to clubs that are in the early stage of club life. To those who have done, and done well, the various things offered, field upon field of special research is open, beyond measure delightful. There is "Music through Poets' Eyes," for instance. Who ever attended an evening which offered the music Browning wrote of, and the musical commentary he published thereon? And yet Browning has written more about music and cited more illustrations (in a general way, I admit) than could be crammed into two evenings. Then there is the musical criticism of Balzac, scattered through his novels. (Balzac was a profound admirer of Berlioz.) What club ever possessed itself of that treasure? And so through the thinkers of the centuries,—they are asleep, and their wisdom with them.

But now the path becomes too wide; at least for this occasion. The one and only thing needful in such work is not suggestion: it is courage—the courage of undertaking things before untried, in the certainty that original research, with its failures and successes, is its own certain reward.

WOMEN AS ORGANISTS.

BY FLORENCE M. KING.

IT has long been an article of creed that the pipe-organ is the one musical instrument that woman does not grace. The objections to her attempting this career may be summarized as pertaining (1) to gown, (2) to sex, (3) to custom.

But, as a matter of fact, given an earnest-minded worker, with fair musical ability, the mere fact that she happens to be a woman need not necessarily deprive her of studying, with some degree of success, that mighty instrument; the degree varying from purveyor of music on Sabbath for the worshipers in some quaint little chapel to the full-fledged concert organist. Of the latter class, although their name is not legion, yet we already have not a few of note.

Now, as to the matter of gowns: providing the skirt is of sensible width and regulation length, a woman should steel herself to pay no attention to its promptings, and it will soon adapt itself to her postures.

Of course, one can not look like a French fashion-plate, unless one expects to emerge from the fray a rag doll, for the most skilful heel-and-toe occasionally brushes the hem of the offending garment. Neither is it necessary to be attired in foreshortened skirts of bicycle mode. As for the common objection, that the pedals can not be seen by the organist owing to the folds of her gown, any beginner knows that after a little heroic treatment with regard to pedal placing and the mechanical couplers, the dextrous foot scorns the assistance of an overworked and tardy eye.

There is more weight in the second objection; that of purely physiologic considerations. The lack of support for the abdominal regions, with no rest for the back, entails a nice adjusting of the body for balance upon the hard, polished organ seat. This is a serious matter, as the vigorous muscular exercise for the limbs, and the lateral and cramped motion in this strained position, if not begun by degrees and with care, brings its own punishment in the shape of lassitude, backache, nervous troubles, and other disorders. There is one young woman in Washington, D. C., who is a hopeless invalid, owing to an injury done her spine during some of the brilliant organ work which was her successful ambition. On the other hand, I know of at least two women both of whom hold eminent church-organ positions with success and without any inconvenience, although each one has a well-developed curvature of the spine.

No delicate or weak woman should dream for an instant of adopting the vocation, as the pedal practice alone, if not the uplifted arm for playing the manuals, would make a most heavy demand on the physical strength.

But to the woman in good health, with proper precaution the physiologic objections fade away. Strength and endurance it does take. It requires constant and methodic practice; practice, too, that brings every faculty of the mind and every muscle of the body into play.

In these halcyon Delsarte days woman should find in organ practice a bicycle-bowling-literary-musical club all in one combination.

The underlying trouble with women candidates for the organ is the lack of will-power. In organ-playing, as in all other things, it is a "survival of the fittest."

The organ offers an occupation particularly congenial to the retiring nature of woman. In the organ-loft she is singularly alone; there abides in the hush and charm of quiet a balm to her nervous temperament; while the broadening influence of the study of the scores of the great masters is to woman a liberal education.

There is no reason why woman's exquisite taste should not be exercised right here in the choice of choir music. Nine times out of ten her sense of the eternal fitness of things is unerring. As a concert organist she may have her limitations; as a church organist she has an opportunity peculiarly congenial to her artistic endowments.

It has been my good fortune to know several eminent and accomplished organists, both English and American; and of those men, brilliant players as they were, one alone was an ecclesiastical organist by nature and preference.

Rare, indeed, is the man who could not be tempted, under ordinary stress of circumstances, to plunge the service from a sermon full of touching pathos into a wild Brocken revel, like the "Toccata" of Dubois, for a postlude, or to amuse himself with a jolly little Hofmann scherzo as an offertory during a solemn communion service.

The irreligious attitude of the average church organist is a matter of common report among ministers. It is a frequent occurrence to have our spirits tried by some theme softly sweet, owing to the delightful quality of a vox humana or a quintadena, but sadly reminiscent of its journey through the land of beer-gardens or music-halls, or else by some cheap little transcription of the organist's own, embodying his recollection of comic opera airs or songs of the day. Such things do they perpetuate in the matter of profane music. Think of the shock to one's spiritual nature on becoming conscious of "Who is Sylvia?" at the communion service. But this has happened.

The majority of organists in ordinary seem to consider their part in the church service more as a means to an end, and that end self-glorification. They are rarely willing to efface themselves in the quiet harmony which should pervade religious rites.

But every flute and string, every reed and diapason, can be so touched by the magic of a musician inspired by religious feeling as to throw the mood of worship over an entire congregation.

Yes, the woman who can bring into the profession of organist, in addition to real merit, a genuine love for the instrument will find that her taste and good judgment give her a preeminence not to be obtained at the pianoforte. She will experience in her work an absorbing interest; to her it will give a living strength, will yield an uplift from the commonplace, will cast a blissful touch of illusion over this practical world of realities.

⁂

Cresco, Iowa, has a ladies' musical club which has done excellent work on the biographic plan during the past year.

⁂

The editor is receiving book-lists excellent in scope and practical in contents. The competition will remain open until Thanksgiving, when the results will be declared.

⁂

The play annually given by the graduates of Smith College at their commencement has long been well known for the astonishing perfection and great dramatic ability of its performance.

This year it found a worthy rival in the Smith College Glee Club concert, Miss Harriet Westinghouse, conductor. Under this young lady's direction the club gave a mixed concert of songs, trios, and quartets, which in purity of intonation, artistic finish, and musical feeling has not been surpassed by any club, professional or amateur, in the metropolis.

The perfection of the performance was the work of Miss Westinghouse, whose ability as concert-master is very evident. College life is said to disclose a man's abilities to himself. If women's colleges are to serve the same end, music may be the gainer by the successful career for which Miss Westinghouse is so obviously well endowed.

⁂

To those who wish to apply kindergarten methods to piano-teaching the first maxim to lay down for guidance should be, not "My play is study," but "My study is play." A set of children's games with words embodying the fundamental motions of the fingers used in music is the initial step, on the same plan as "This is the meeting-house, this is the steeple." Every preparatory gymnastic exercise for finger work at the piano should have its game, with a rhythmic melody to which to recite it, each group combined in a simple little story, which the child acts and imagines as she goes along. Miss Kate Chittenden has taken a long step in this direction in her "Synthetic Method" in the clever way in which she has named the exercises which the child actually practices at the keyboard. But there is room for a long series of games for four year-old babies before the piano or violin is approached. Kindergarten methods applied to children old enough to think are the reverse of beneficial. Little folks are quite too ready to call "my play study." But children of proper age for play can be greatly forwarded in the way hinted at.

⁂

One of the first women to write a symphony was Miss Oliveria Prescott, who won third prize for her B flat Symphony some twenty-three years ago in the contest among twenty-nine young British composers for the John Bertram prize. On that occasion the first prize went to F. W. Davenport for his D minor Symphony, and the second to Dr. Villiers Stanford for his B flat Symphony, No. 1.

Vocal Department

CONDUCTED BY H·W·GREENE

A COURSE OF SYSTEMATIC READING.

THE following letter from a constant reader of the vocal pages of THE ETUDE explains itself. Let us compare experiences and make a list of helpful books for the young woman. What have *you* read that has been especially helpful? What can you recommend, either technical, metaphysic, historic, or biographic, that will aid in the forming or perfecting of a musical character? Let us hear from you.

"DEAR MR. GREENE:

"There has been for some time a question in my mind whether I might not profitably pursue a course of reading relative to my musical studies. One can, of course, find in any well-equipped public library certain biographies of musicians or histories of the art. I question, however, whether desultory reading is of real or permanent benefit. Has any one ever mapped out a course, interesting and instructive, which comprised technical, historic, and biographic works, with possibly a few musical novels? It seems to me a course of this kind would be suggestive and helpful to many musical students. Possibly you yourself would be willing to outline such a system for the intellectual study of music, and particularly vocal music. I shall be grateful for any plan you may suggest which will help me to make of myself a better student and musician.

"Very sincerely,

"RUTH CADY."

THE PASTOR AND THE YOUNG MAN.

A YOUNG man late in his teens recently said to his pastor, "Shall I fit myself for college with a view to entering the ministry, or go to a conservatory of music and work for a musical degree?" In this instance the churchly office seemed especially fraught with responsibilities, and, being an earnest and sincere man, he was overwhelmed with the importance of the occasion. After some deliberation he said, "What experience or reasoning leads you to me with such a question?" "I come to you," was the reply, "by advice of my parents; they feel that I have a decided talent for music, and yet my mother does not readily set aside her hope that I would follow in the footsteps of her father, and become a minister of the gospel; you, they thought, could advise me wisely."

"Have you yourself felt called to the ministry?" inquired the clergyman. "That is just the trouble," replied the youth; "I sometimes feel that my work must be in the pulpit, and at other times I am just as convinced that the organ and choir would be even more congenial, and that my duty lies there." It is easy to see that the kindly priest was led into precisely the same condition of uncertainty as to which would be the wisest course as was his young questioner. But, fortunately for the boy, the pastor had kept abreast of the times, and was able to speak with some authority. After further reflection, this is what he said:

"My dear young friend, the question is too momentous to be settled by mere reflection, and, thanks to an overruling Providence, we are not compelled to do so. Music has been lifted up into a place of high esteem among educators, and a number of our universities and colleges accord it a place in their curriculums, giving for its attainment appropriate degrees. As you will find, however, to secure a musical degree one must also take the requisite examinations in the arts and languages, thus insuring a thorough education. My advice is, to enter one of these universities, electing music as one of your studies, pursuing at the same time the course which is usually taken leading up to the theological seminary; and two years of earnest study will, without doubt, enable you to make a wise decision. There will be no time wasted; for music is a worthy science to pursue, and the knowledge required will greatly strengthen you in your pastoral duties, if that should become your goal; and, on the other hand, there are far too few well educated musicians, and such a one must easily take precedence, especially now since educators recognize its importance and are introducing it into the higher schools of learning."

It is safe to assert that the young man will follow such sound advice, and the American people are quite as worthy of congratulation that such a decided change has come about in their musical affairs as that particular church is in having so wise and broad-minded a person to look after the temporal and spiritual welfare of its people.

Let every young student who is seriously considering the study of music take into account the value of the college education as an accompaniment or foundation to his training as a musician.

WHAT METHOD DO YOU TEACH?

BY HORACE P. DIBBLE.

VERY often the person asking the above question contemplates the study of singing, and having heard that some particular method is the best, wants to know if the teacher of whom the question is asked uses that particular method. People very often speak of the Italian, German, or French methods of singing, without having any clear idea as to the difference in these national methods; many people have heard of methods which take their titles from the names of celebrated teachers of singing, and yet do not know what difference, if any, there is in the manner of teaching, or whether any of them has the one and only true method.

The history of the word, as applied to the art of singing, would be practically a history of that art; but in a few words I will try to explain by saying that singing was first brought to the height of perfection in Italy, and the so-called "Old Italian" method has been, and still is, properly considered the standard of excellence. This method was noted for sustained resonant tone quality, with perfect command of the breath, thus enabling the singer to vary the power from pianissimo to fortissimo without forcing the voice or injuring the quality of tone. It was also noted for exceeding agility and suppleness of voice, so that the singer was able to execute florid passages which called for great ability in execution.

In those days the one thing to be desired was that the singer should deliver his music with perfect smoothness —the voice being considered as a musical instrument. The words were often only a secondary matter, and used as a medium for the music. Our modern idea is that the words are paramount, and that the music shall only serve to beautify, embellish, and accentuate the thought of the words. As a consequence, the vocal music of most modern composers does not make great technical demands on the singer. In this respect we are far in advance of the older thought, provided this conception does not lead us astray in the study and development of the voice.

In former times the singer was forced to study for years in order to become a good musician. It was necessary, so that he might be able to sing music which was loaded with embellishments and technical difficulties of all descriptions. Singers were also instructed in collateral branches—were able to read difficult music at sight. In this course of study the development of the physical voice was only an incidental part of the pupil's requirements. He was taught music, was taught to sing easily, naturally, and gracefully, and the voice largely developed itself, and was never forced, the consequence being that it lasted to old age.

In many of the modern schools of singing none of this musical virtuosity is attempted. The singer is not expected to be a musician, and if he happens to know how to read music, or if he has even an inkling of the merest rudiments of harmony, it will be an accident, and not because his teacher ever interests himself about any such supposedly unimportant details. The one aim of such a teacher is to develop tone—to "build" or "cultivate" the voice, because he has been taught that way, or because he has imbibed the notion that one can not sing dramatically, passionately, joyfully, sorrowfully, or depict the many various blending emotions without forcing the voice to the utmost. A teacher of this class is probably not aware that it is possible to portray all these qualities in a whisper, and also does not know that these vocal qualities in singing, as in talking, are the result of the mental state of the singer. He never thinks of that; he wants to "build a voice."

I do not think I can do better at this point than to quote the opening of an article in "Music of the Modern World," by the eminent teacher, G. Delle Sedie, who writes as follows:

"People sing less well than they sang in the past, though good voices are equally abundant. They sing less well because of the lack of a right school. All second-rate musicians, all singers who, through their mediocrity, have failed to win renown on the stage, give singing lessons. Having themselves been ill-taught, they can not teach in a correct and methodical manner. They think they are doing well to seek sonority at any cost, and claim to attain it by strength of lungs, unaware that the greater the effort, the less appreciable is the sonority. By this fallacious system they rob voices of their suppleness and of the facility of emission which nature has imparted. They succeed, too, in wearying the organ, in impairing its homogeneousness, and in fashioning a being who can only shout. The fatal result makes it impossible for the singer to impart a natural expression to his song, and thus, after a few years of great exertion, the voice loses its timbre, and the singer disappears from the boards, having achieved nothing useful for art, but ready to pose as a "professor of singing," and promise his unfortunate pupils to fit them for the stage in six months. . . ."

The only personal method a teacher can rightfully use must consist solely of his individual way of helping a pupil to the understanding of the truth regarding voice production and the overcoming of obstacles. He should not seek to impress upon the pupil his own style, but endeavor to develop his intelligence and individuality. He thus helps him to think for himself, and leads him on in his artistic growth by inculcating general principles, and in this way causes him to form his own style. Moreover, illustrations given by the teacher should not be for the purpose of causing the pupil to imitate him, either in quality of voice or technical details of expression, but should be given for the purpose of showing the difference between the right and the wrong way.

How, then, shall we have a criterion by which to judge a teacher?

There are two ways. First, Can he sing? I do not mean, Can he shout? but, Does his singing give enjoyment to his audience? It is not necessary that he should have a great or a very beautiful voice. He may not have been born with the physical requirements necessary to greatness. But does his singing convey the beauties of the music and text? Is it intelligent, inspiring, and uplifting in its effect upon his auditors? Or does he only succeed in producing the impression that he has a big voice? Or perhaps he has ceased to sing because he no longer has a voice? Is he otherwise in good health? If so, and he can no longer sing, there is no doubt about there being something wrong with his method. In old age the cartilages of the larynx have a tendency to ossify, and all the muscles gradually deteriorate; but if a singer has a right method, he should be able to sing to the end of his days, proportionately to his physical condition. So, if a teacher who is in good health can not sing, or if his singing is not what it should be, it is because he uses a wrong method. And if his method is wrong, his teaching will also be incorrect. We can not teach that which we do not ourselves thoroughly understand.

The second way is to listen to a teacher's pupils; not any one, or perhaps any two pupils, for every teacher is cursed with a certain number of incompetents, who can never be made to follow directions, but go their own way; or who study with him only a short time, just getting a glimmering of the truth, and then go forth, advertising themselves as followers of his method, to the intense mortification and disgust of the teacher. A teacher is entirely at the mercy of his pupils. He can do nothing for them except show them the way. But if, after hearing pupils who have studied with a teacher a sufficient time to grasp his ideas, we find the majority know how to sing, we can be assured that his method is in the main correct. We must not look solely for power; any one can scream, but it is only an artist who can sing tenderly and delicately.

In all that has been said above I do not wish to convey the impression of trying to decry power. But sonorous power and volume may well be compared to the full-toned, majestic quality of properly voiced diapason organ-pipes, which, when overblown, become harsh and disagreeable. The usual conception held by beginners and those using a wrong method is, that the greater the power, the greater the effort. The artist uses the very opposite method, for he makes his greatest effort at breath control when singing softly, and the power is produced by a relaxation of effort.

VOCAL BLUNDERS.

BY LOUIS G. MUNIZ.

THERE are many people greatly interested in vocal art, watching at every turn with the hope and expectation that they may find a practical solution to the vocal problem. Any substantial demonstration would be encouraging to that vast number. If they find that there is a law that regulates voice-training which is really practicable, they will avail themselves of it in increasing numbers. Once they are convinced that the practical results are a genuine success, they will have to acknowledge that a perfect system has been discovered, and the art of voice-training, therefore, exists.

The law that regulates voice-culture, the rule that makes singers and is applicable to the building of all voices, is the one that has as an object the development and scientific manipulation of all the muscles that participate in the production of the singing voice. Even the extremists are now ready to admit this. All lovers of vocal art must congratulate themselves upon the unanimity of this assertion. It is the key that will open Science's door to vocal mysteries.

Most all of the writers on vocal art who grant the assumption of vocal gymnastics come back promptly to the point that the muscles employed in voice-production must gain development and controlling power through entire relaxations. Some say that mental effort is all that is needed; others differ.

How can the fact of physical action and muscular development be in any way reconciled with the entirely opposite one of relaxation or mental effort? This would be equivalent to asserting that in order to acquire a good physical training we must lie still in bed and think.

There are things that science and good judgment have proved to be right, and which any man ought to feel ashamed to try to contradict. If we are obliged to train the muscles that govern voice-production, we must apply to them the same laws that govern the training of any other muscles of the human body.

The normal position of the vocal muscles give us the speaking voice. In order to produce the singing voice we must use a greater amount of muscular effort. We must bring the vocal bands together, regulate the inspiration and expiration of the breath, and gain independence between the sound-producing organs and the articulating muscles. We find that we have to deal most of the time with weak muscles, with some that are almost inactive, and others that have been wrongly employed through a bad method. Nothing but an elaborated plan of vocal gymnastics can give us the desired results.

After a certain time the action of the muscles becomes automatic, and from there takes body that fossil theory of relaxation, which its advocates want to apply as the correct means for the training of the singing voice.

In the vocal problem there is a factor which has never received the attention it deserves, and is the important part that the intrinsic muscles take in the education of the extrinsic ones, and *vice versa*. A somewhat exaggerated movement of the lips, a different position of the tongue, a slight contraction of the muscles of the neck is sometimes all that is needed to eradicate the most radical defects of the voice.—"*Musical Courier*."

HOW NOT TO TEACH.

A FRENCH woman, speaking recently of an American girl pupil of her husband, said:

"She remains cold as a frog on a stone in spite of all my husband can do. And you should see him give her a lesson! How he works! How he gives himself in order to rouse her! He fairly howls! He sings with her every note; you would think the ceiling would come off. You should hear him play—three times too loud—singing all the time, to rouse her, *enfin*, to stir her. How the man works! Perspire? You should see him perspire. But she does n't budge; she remains calm as a stone. It 's her nature. Americans are like that!" (Fact.)

If instead of howling and hurling, pounding and perspiring, that man had spent that time appealing to the girl's imagination, quietly discussing some point of the plot with her, drawing her out on some idea of sentiment or feeling, disclosing the characters, describing the locale, taming her nature, so to speak, so as to make it look out and about outside of itself, he would have accomplished twice the good in half the time. When it came to expressing, it is she who should do the "work," and not he. His part should be only to show her where her expression of one idea did not agree with her conception of it. It is she and she alone who should form the conception. It is she who should become worked up, not he; and not by being shouted and pounded at, but by the force of her own feeling in regard to the subject awakened and evoked by his experienced but unperceived direction.

The time must come when pupils of art subjects are made to lean upon their own imaginations, and not upon the physical example of people who have already conceived and expressed. This must come. All else is false training to believe it.

It would take time to work from the inside out in this way; that is why it is hardly possible that it can be done in this generation. But it will come with time. Unfortunately, the course being generally pursued with singers is not the one conducive to this end, for almost all the teaching done is working from the outside in.—FANNIE EDGAR THOMAS, in "*Musical Courier*."

INTENSITY.

IN his recent work entitled "The Art of Singing," Mr. William Shakespeare says:

"Intensity is the basis of all expression in singing, and without it the highest effects of which the art is capable are impossible. Thus, when so employed, force of breath has no relation to force of voice, which is concerned solely with the degrees of sonority. There is no fault more often committed than that of mistaking force of voice for force of breath. There can not be too much force or intensity of breath when rightly controlled; but the bad singer, instead of intensifying the lighter gradations of the voice, is inclined to cease pressing and controlling them, and to begin singing louder sounds, which are wrongly produced. Good singing, by the use of the many gradations of the voice, is endowed with an ease and elegance that is impossible under rigid conditions. The amount of fervor that can be produced by the pressure of the breath depends on the degree of instinct and individuality possessed by the singer. It is the possession of these characteristics, and not the quality of the voice, which will determine the depth or intensity of expression that he is capable of attaining."

HOW TO ACCOMPANY A SONG AT FIRST SIGHT.

IF you find yourself landed at the piano before you have realized that there was a song to accompany and a piano to play upon, with a new piece before you which seems enveloped in mist, do not at once become alarmed or hurried and flurried; but, before starting, see what key you are in and what the time is. It is upsetting for all parties if you and the singer start in a different key and both rather quarrelsome and unfriendly. If you have any presence of mind left, remember:

That you are not the soloist, or the center of gravitation, although you are indispensable. So do not, to comport yourself, "embroider" your accompaniments with brilliant improvisations. Schumann says "we can not all be first violins."

When you do have a few bars solo and melody, make the most of it, and do not discover its existence when it is over.

Follow the singer and do not make him follow you; or be in a hurry, as if you wished the whole thing over.

Never forget that the bass is of some small importance. It will always give you firm support; and if your footing is steady, the rest will be all right.

Do not drown everything with the pedal. It is pardonable sometimes, if you are nervous, but it becomes a habit, and an accompaniment is converted into a jumble of foggy notes colliding with each other.

Try to be "in *good* time," if a part repeats or not. Do not wait till you find that you and the singer have taken different turnings on the road, and then scramble back.

Have your music in the head and heart. This will prevent a sudden pause if two leaves are turned over at once, for then you can invent some passing chords to fill the gap.

If you see some awful, complicated hieroglyphs (double sharps and flats) approaching, do not at once lose all consciousness of time, key, chords, and become dizzy and agitated. Any broken chord will supplant a strange note that you come across. It is better to play any notes than to attempt a brilliant victory and drag the time and annoy the singer.

Do not look visibly relieved when the piece is over and feel how badly you played it, or unutterably conceited if you played it to your credit.—"*Musical Opinion*."

A SINGER asks if there is any truth in the idea that violets affect her throat.

There is every truth in it, which the singer can soon prove for herself. She will find that the aroma of the violets makes the throat relax, and robs her of many of her best notes. Professional vocalists are very chary of carrying violets, and, indeed, avoid inhaling the scent of any flowers while singing. Other flowers have the same effect to a less extent; even the primrose has the effect of absorbing the air and conducing to hoarseness and faintness. Many people imagine that orchids are chosen for bridal bouquets solely because of their costliness and rarity; but the chief reason is because of their absolute scentlessness. Many a blushing bride has been known to turn faint merely from the overpowering perfume of the bouquet she carried.

WHAT GIVES A VOICE VALUE?

THIS pertinent question was asked by Karleton Hackett in "Music," and answered in this wise:

"What is it that gives value to a voice; makes it worth cultivating; makes people desire to hear it again and again? Is it the volume of tone? Not primarily. Is it the range? Comparatively few of a mixed audience have any clear notion of this, unless some 'phenomenally high note' has been extensively advertised, and is distinctly pointed out by the singer when it comes.

"Then what is it that determines the value of a voice? It is the quality of the tone. The voice is an instrument just as is the violin or a piano, and everywhere the supreme test is quality. Of course, there must in addition be sonority, volume, compass, and flexibility. But these are entirely subsidiary to the quality of the tone. When you come to the final analysis of that which is most forceful and most lasting in its effect, it

is always inseparably bound np with the emotional power of beautiful tone.

"This is why M. Ysaye hunts the world over for a perfect violin, because as an instrument it is capable of giving forth a tone such as others can not. With another his technic is the same; the poetry of his imagination, the grasp of his intellect, are the same; but the tone is not there, and he can not draw it out. So it is with every other instrument upon which men play; so it is in the highest degree with that most expressive of all instruments, the human voice.

"It is not how loud you can sing, nor how high, nor yet with what runs and arpeggios, but it is the tone. For the moving power, the emotional power of the voice lies in its beauty and its sympathetic quality.

"The undisputed reign that Patti held for so many years in the hearts of the people of all civilized nations came from the quality of her voice. It was not that she could sing any higher or londer, or longer, or any more difficult passages, because she could not. Many a worthy German lady of ample girth could pour forth a volnme of tone such as Patti could not rival; nor did she try. In the recollection of those who remember Patti in her prime, it is not on the brilliant feats of bravura, with which she used to electrify the audience, that they love to dwell. It is upon her singing of some quiet passage of sustained singing in which she could ponr out her voice in all its limpid purity, which produced an effect too deep for words or applause, but which remains in the memory as a moment of perfect enjoyment.

"The moment any artist, however great, permits himself to overstep the bounds, to forget that his voice is an instrument, and put power before beauty, marks the beginning of his downfall. No intellectual grasp, no declamatory power that seeks to bring out the meaning of each word, can for a moment supply the lack of that tone-quality that speaks to the sense of beauty.

"Every pupil should keep firmly before his mind as the goal of his ambition to make his voice an instrument capable of producing beautiful tones; and let him set this down for a fact that beanty of tone and ease of prodnction are so interrelated that you can not have the one without the other.

"The two form the fonndation of good singing and the long life of the voice. Everything that is correctly used will grow strong by nse. The voice that is easily and well produced will grow more powerful with each year. But let power or range be the goal, let the pupil bend all his energies toward getting as much volume as possible from his voice, and just so sure the voice will lose whatever quality it may have had, sound forced and labored, and in the end he another ruined voice to add to the list.

"Next to the quality of the tone, that which makes most for the value of a voice is the ease with which it is prodnced. The first requisite for ease of prodnction is that the voice shall not be given heavier work than it can stand. It is a delicate question to decide jnst how much a voice can do without any forcing, and the teacher must be the judge. The beginnings of forcing, like other bad qualities, may escape all but a most practiced ear, but it is then that the remedy can easily be applied. If a voice is left to the tender mercies of some ambitious pupil until it is strained, the resnlt is evident to all, but to restore it to freshness and strength is a long work, if indeed it can be done."

QUESTIONS AND ANSWERS.

"A Backwoods Girl."—The editor would advise you to discontinue the voices you mention entirely from your choir. They are probably at the age when the voice is changing, and have not as yet gotten control of the mature male voice. It wonld be much better for you to discard them for a year or two until their voices are fully matured. This will probably relieve you of some embarrassment in the matter of nncongenial quality of tone.

F. A. S.—It is qnite impossible to answer your question with intelligence, because one writer may succeed better in writing for the baritone, another for tenor, and another for women's voices. I would advise an earnest student and teacher to make himself acquainted with all the composers and writers. Any amount of consultation of authorities will not make a young man a teacher. He must verify theories by experience; until he has done this, he will not teach with entire confidence.

Miss X.—If you are studying with a wise and cautious teacher it seems to me the question of the continuance of vocal practice dnring vacation should be left with that teacher for a decision. If not, I would take into consideration the amonnt of practice the voice had been having for the past eight or ten months, and if it was sufficient to make a real difference in its strength and development, would, by all means, advise four weeks of entire freedom from singing. You will find, when you resnme practice, that the voice will have improved much more during the mouth of silence than it did during the preceding two months of practice.

PUBLISHERS' NOTES

THE ETUDE for September will be a number of special interest to our readers, at the opening of a new teaching season. Mr. Thomas Tapper will contribute a splendid article on "The Strennous Life," viewed from the music teacher's standpoint. The "Old Fogy" has forsaken his lodge along the Wissahickon, and left his boat to dry out along the banks of the stream, to sail across the "big pond" in one of the great Atlantic liners, and when his feet again tonch mother earth he will his himself to Bayreuth, to judge for himself of the Wagner drama at its own temple. In addition to this a department to be devoted to the organ and church choir will be inaugurated under the editorial supervision of Mr. Everett E. Truette, of Boston. Besides the above there will be a number of other essays of a practical and interesting character and valuable departmental pages.

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WE wish to ask our patrons always to mention the particular number of THE ETUDE in which any book or music they may want or may inquire abont was mentioned. It will greatly facilitate the work of filling the order or answer to the inquiry if this suggestion be heeded.

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THE summer months have been busy ones for THE ETUDE. Many persons, teachers, students, and amateurs have taken advantage of our special three months' offer, and, as a result, our subscription list has shown a most gratifying increase. And, what is more, we expect to hold these new patrons by a continnance of our liberal policy, and by following up our motto, which is that every number of THE ETUDE is to be an advance in some way on the previous number. This month is a good one for teachers to solicit their pupils and friends to become interested in THE ETUDE, and we shall be pleased to give all assistance possible. Send for sample copies and suggestions to solicitors.

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THE new work by A. J. Goodrich, "Theory of Interpretation," is rapidly approaching completion. Our aim is to have it ready for the early fall trade. Those who desire the book at little cost must avail themselves of our special offer before it is too late. Seventy-five (75) cents will procure the book, if you subscribe for it now. When the book is once on the market double this price will be required for a copy. The book deals with every phase of interpretation. It contains the essence of all that has been written on the subject by Lussy, Christiani, Klanwell, Pauer, and others, with the additional result of a thorough research by Mr. Goodrich, who spent six years' study in the preparation of his material. The book will be of interest to every music teacher and student of music. We have issued a special circular giving an outline of the chapters in the book. This circular will be sent to any one on application. The object of the work is to broaden the musical intelligence by giving glimpses into the inner nature of this sound language. The book will tend to increase a reverence for the art. We can most heartily recommend the work to our readers; yon will surely miss something valuable if you do not avail yourself of this offer.

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LANDON'S "Sight Reading," volume II, which we have promised so many months ago, is at last in the binder's hands, and those who have subscribed for it in advance may expect the book about the time they receive this issue. The special offers for the work are now withdrawn. It can only be had now at regular market price.

⁂

"PICTURES OF GREAT COMPOSERS," by Thomas Tapper, is a new work of musical literature for children. It tells the story of the great composers' lives in simple language, more in the form of a story than as a biography. No dates are given and only the incidents that interest a child are dwelt upon. Every music studio library should contain the book; in fact, every child that takes up music would love just such a book. The first object of music study is to create a love for the art, then serious study will be easier and drudgery shorn of its terror. Our special offer for the book is only 50 cents, postpaid, if cash is sent in advance. If the book is charged, the postage will be extra.

⁂

WE have in press a pipe-organ instructor, by J. H. Rogers, of Cleveland, Ohio, entitled "Graded Materials for the Practice of the Pipe Organ." It is a beginner's book, and will be especially valuable for a piano-player who wishes to take up the organ. There is no good work of this kind by an American author for American students; those in popular use are old and exceedingly strict in style. Mr. Rogers is a capable organist and a thorough musician. He has made an interesting work that will he useful to all organ students. It will be ready for the fall teaching. Our special advance price on this work will be only 50 cents, postpaid.

⁂

WE will publish during August a "Key to Mansfield's Students' Harmony," which will be a great aid to those who have been using the latter work and those who are about to study harmony. Every exercise in the book is written out in this key. Those students who are remote from any good teacher can take np the study of harmony without the aid of a teacher. The proper way to proceed is to work ont the exercises without referring to the key, and then compare the written-out exercise to the one in the key, and any mistakes can be at once detected. To the young teacher this key will be of great aid in showing the best manner of writing harmony. The special offer price of 40 cents, postpaid, will only be in force dnring the month of Angust.

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WE pnblished a list of good Sunday-school books in last issne which were offered at five cents each. They have not all been sold as yet, and if any of our readers are in need of any of these books they can be had at the same rate if still unsold. For small classes or for Sunday-evening service of song at home a good collection can be had at very small cost.

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THIS is the time of the year for teachers to prepare for next season in the way of examining new works, new methods, new ideas. Send for our catalogne of music, which describes every piece of music and gives grade, etc. Select those (by number) and we will send them "on sale" to any of our patrons. It is not necessary to write out every name in orderiug. Mark the catalogue and send it, or, better still, send us the catalogue numbers. We pnblish the very best line of educational works to be found anywhere, and you can rely on the written advertisement. We invite your attention to our publications. If you have not used them, now is the time to acqnaint yourself. Our stock of other publishers' works is very large, and we aim to keep everything, no matter where published. If you have not selected your dealer for next season, write to us for terms, etc.

⁂

EVERY music school in the country should be represented in the advertising pages of THE ETUDE. This and the next two issues, reaching our subscribers just as the term begins, are read by more earnest students of music in every locality than it is possible to reach in any other manner. Our circulation in a great many localities is greater than all the rest of the other papers combined; greater in every locality than any other one. Our subscription books are open for inspection always to our advertisers.

We have a few up-to-date schools who keep advertisements in THE ETUDE constantly, and can safely say they are the most successful schools in the country to-day, not because they advertise in THE ETUDE, but because they know a good thing and use it. We have made a special price for professional advertising, and we would like to hear from all schools, as we know they will be benefited.

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THIS is the last month of the three months' subscription to THE ETUDE for 25 cents. The three months are to be selected from the summer months' issues beginning with June or July issues. This serves as a trial subscription for pupils and others who wish good reading and music for summer. No additional premium is allowed on these to those sending in clubs.

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SPECIAL OFFER FOR AUGUST.—To those of our subscribers who will send their renewal during the current month, and inclose $2.00 instead of $1.50, we will send, in addition to THE ETUDE for a year, a copy of "Anecdotes of Great Musicians," by W. Francis Gates. This is a book handsomely bound in cloth and gilt, the price of which is $1.50. This is a unique collection of anecdotes of great composers, players, and singers. We can safely say it will furnish lively and entertaining matter that will be of interest to any one. The book contains about three hundred pages.

Your subscription need not expire with the current month to take advantage of this offer, bnt it must be sent in during this month, whether the expiration is a past or future one.

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THE following is a list of the names of teachers of Mason's "Touch and Technic" that have been received since the appearance of the Jnne issue. We will continue these lists from time to time as names accumulate. If you use Mason's "Touch and Technic," send in your name, also the names of any teachers you know who are using the system:

Kathryn Romer Kys, 2819 Golden Gate Avenue, San Francisco, Cal.
Miss Pearl Peehles, 9 Kendall Square, Salt Lake City, Utah.
Miss Minnetta Buchner, Gibson City, Ill.
Emily T. Leslie, Helena, Mont.
Miss Mae B. Stuart, 537 North Twenty-second Street, Philadelphia.
Miss Eliza R. Payne, 911 Wise Street, Lynchburg, Va.
Mr. F. W. Foster, 17 South Portland Avenue, Brooklyn, N. Y.
Miss C. L. Franklin, 2312 Main Avenue, Laurel Heights, San Antonio, Texas.
Mrs. A. H. Waite, 910 C Street, Tacoma, Wash.
Miss A. V. Bruce, State Normal School, Ellensburg, Wash.
Mrs. Mary Wardell, 39 St. John Place, Brooklyn, N. Y.
B. H. Fairtlough, 39 St John Place, Brooklyn, N. Y.
Mrs. Nellie Brophy, 214 Church Street, Roanoke, Va.
Mrs. Augusta Reichert, Colton, Cal., Box 182.
Mrs. L. E. McNairy, Little Falls, Minn.
Annie May Van Doren, Clarksville, Ohio, Box 110.
Ursnline Sisters, Ursuline Academy, Alton, Ill.
Mrs. A. L. Rhodes, 307 Adams Street, Macon, Ga.
Miss Bessie Harriet Fairtlough, 39 St. John Place, Brooklyn, N. Y.
Mrs. J. B. Metz, Central College, Huntington, Ind.

MUSIC IN THIS ISSUE.

"SOARING," by Robert Schumann, is so well described in the regular reading columns of THE ETUDE, on page 256, that it is not necessary to do more than to call attention to it here.

"PIFF-PAFF," by H. Engelmann, is a brilliant salon piece for four hands in galop tempo. Neither the primo nor secondo part is difficult, but the combined effect is, nevertheless, full of dash and spirit. It is a splendid piece to use as the opening number in recitals or entertainments.

"THE MERRY MILL," by Franz Hitz, is a fine piece of descriptive music. The opening strain is easily suggestive of the subdued murmur of the mill-wheel lazily turning on a warm summer day, when but little is to be done in the way of grinding. In the second part "the miller's daughter is heard singing as she sits by the mill-race and perchance indulging in day-dreams of the dance to come off in the evening." The piece also has a distinct technical value.

"WILLOW GROVE MARCH," by Eugenio Sorrentino, the talented leader of the famous Banda Rossa, which won such high praise and great success at Willow Grove Park, Philadelphia, this season, is a splendid example of the popular march. It was played times without number at the park, and always received with intense enthusiasm. It has a magnificent swing from beginning to end, yet withal a dignified character. There is nothing cheap or commonplace in it. It is a success already. A four-hand arrangement is also about ready.

THE "ANDANTE" from Lichner's Sonatina, Op. 297, No. 6, is a beautiful little piece, and we can thoroughly recommend our readers, of all grades of playing ability, to put some time to it. It is thoroughly melodious and musicianly to a high degree.

"SHOUMKA," by Joseph Pasternack, is a splendid arrangement of an old folk-melody of the Cossacks of the Ukraine in Russia. It has the minor character so often found in folk-songs. This melody is also the basis of "Danse Ukraine," by Kirchner, for four hands, which was published in THE ETUDE some months ago.

"FOR NELL," by Nicholas Douty, is a fine encore song in the old English style that should commend itself to singers and teachers. It has been used by the composer with success in his concerts.

"LOVE SONNET," by Thomé, is one of the finest examples of French song that can be offered to the public. It is a gem of the first water and no singer's or teacher's repertoire can be considered complete without it. It lends itself to a most artistic interpretation.

HOME NOTES.

MR. F. SLOAN HALL, of Orlando, Fla., died in the latter part of June. Although Mr. Hall was blind, he had a large class of pupils and was very successful in his teaching.

MR. GEORGE H. HOWARD has accepted the position of co-director of the Copley Square School of Music, Languages, Literature, and Art, Boston, Mass.

THE Iowa State Music Teachers' Association held their recent annual meeting at Marshalltown.

MR. EDWIN M. SHONERT has accepted the position of director of the piano department of the Gainesville, Ga., Conservatory of Music.

MR. AND MRS. W. E. KIMBALL will open a school of music in Waterbury, Conn. Mr. N. H. Allen, of Hartford, will have charge of the organ department.

MR. THOMAS TAPPER, of Boston, is on a trip to the Pacific coast. Mr. Tapper's lecture engagements include Los Angeles and other points. He will also lecture at a Chicago summer school on methods of child teaching.

THE new officers of the New York State Music Teachers' Association for 1899–1900 are: President, Thomas Impett, of Troy; secretary-treasurer, F. W. Riesberg, New York; chairman of program committee, F. H. Tubbs, New York; delegates to M. T. N. A., Ferdinand Dunkley, Julia E. Crane, John Tagg; place of next meeting, Saratoga.

MR. HENRY G. THUNDER, of Philadelphia, organist and conductor, is in Europe. He will be married, in London, to Mrs Mary Forney Weigley, of Philadelphia, daughter of the late John W. Forney, founder of the Philadelphia "Press."

THE Midland Chautauqua was held at Des Moines, Iowa, July 6th to 20th.

MR. A. J. GOODRICH and his wife will hereafter be associated exclusively with the Sherwood Music School in Chicago.

PROFESSOR H. W. PARKER, of Yale University, will conduct his "Hora Novissima" at the Birmingham, Eng., Festival next fall.

MRS. E. C. HAMILTON, Hnneme, Cal., closed her season of teaching with a recital of her pupils in vocal and instrumental music, June 10th.

THE fourteenth annual exhibition of the KNOX Conservatory of Music, Galesburg, Ill., was held June 10th. There were thirteen pupils in the graduating class.

MR. E. A. SMITH, Fargo, N. Dak., gave a recital by his "Prize" pupils June 6th. Five medals were presented to successful pupils.

MISS BOSWORTH, Elmira, N. Y., closed her season with a pupils' recital, July 8th.

MR. A. WILLHARTITZ, Los Angeles, Cal., has been giving a series of educational pupils' recitals during the past season. The last one was on June 24th.

THE music department of Fisk University, Nashville, Tenn., had 175 pupils the past year.

MR. AND MRS. R. J. KENYON, Prescott, Ont., gave a concert of Scotch music, June 6th.

THE closing recital of the pupils of Miss Beach, Morristown, N. J., was given June 21st.

THE annual closing exercises of Mrs. Nellie L. Brophy's pupils were held June 21st at Roanoke, Va.

MR. S. BECKER VON GRABILL is spending the summer in Texas. He will give a series of recitals in the South and Southwest in the fall.

THE pupils of Miss Holbrook gave the closing recital of the season in the M. E. Church, New York Mills, July 7th.

THE "Closing Concert" of the Toronto Conservatory of Music was held in the conservatory hall June 29th. Diplomas and medals were presented.

WE have received the calendar and register of Nazareth Academy, Mich. Commencement exercises were held June 20th to 22d.

THE commencement exercises of the Conservatory of Music of Heidelberg University, Tiffin, O., were held June 20th. There were two graduates.

THE pupils' closing recitals of the Cedar Rapids, Iowa, College of Music show fine programs. Mr. Hall is doing a good work.

MRS. THEODORE SUTRO received a very complimentary notice in the "Bulletin of the Society of American Authors" for June, 1899, on the occasion of her being invested with the degree of Doctor of Music.

WE have received the register of the Chicago Conservatory for 1899–1900. The faculty is a strong one, Leopold Godowsky heading the piano department.

The graduating exercises of the Crane Normal Institute of Music, Potsdam, N. Y., were held June 16th to 23d.

PUPILS of Miss Fay Simmons gave a concert in Association Hall, Boston, June 24th.

THE Dallas Studio of Music gave an opening recital July 18th. The instructors are: Mrs. J. D. Roberts, singing; Mrs. E. E. Schmitz, piano; Mr. F. Schmitz, violin.

MR. FRANK MACGIBENY, of Philadelphia, will open a school of music, elocution, modern languages, and painting. Mr. Macgibeny was formerly with the Neff College in Philadelphia.

MR. H. M. BUTLER, of Logansport, Ind., has issued a circular giving testimony on the value of music and ten reasons why music should be made an essential part of the school curriculum. This circular will be found very useful to those interested in public-school work.

TESTIMONIALS

I have just begun to teach Mason's system of "Touch and Technic," and like it very much.
MRS. AUGUSTA REICHERT.

"Music: Its Ideals and Methods" has been received. I like these essays of Mr. Mathews very much; they are so clear, sensible, and to the point—not too long.
W. W. PAGE.

Your book of "Standard Third and Fourth Grade Pieces" received. I find it an excellent selection of useful teaching pieces, and a most valuable help.
M. L. LOCKWOOD.

Mathew's "Graded Studies" are excellent for some pupils, while "Touch and Technic" fills a want that, all things considered, is not obtained by a more continued research in the old school. You have my heartiest cooperation and best wishes for the success your meritorious works so richly deserve.
CHARLES DAVIS.

For three years I have used Mathew's "Graded Studies" and have found them of inestimable value.
MRS. E. CRUMLEY.

The "Sonatina Album," by Mr. Leefson, a copy of which came last month, was so satisfactory in every way that I incloee money order for another copy.
MRS. H. B. HOLT.

I have been very much pleased with the "On Sale" music this season, and shall be glad to continue the same as in the past.
H. BERT KING.

I could not now get along without Mathews' "Graded Course."
MRS. M. M. GELZER.

I am highly pleased with Mathews' "Graded Course of Studies."
MRS. LOUISE C. JACOBS.

I wish to add my word of commendation for the various books you have published within the past year or more. All are most excellent; but "Pianoforte Study," by McArthur, and Dr. Clarke's "Harmony" have been most helpful to me, especially the latter, as it has been hard to find a suitable book on harmony for the average music pupil in the small Western towns.
MRS. E. H. DUBOIS.

Allow me to say that the new book of duets at special rates, also "Fifth and Sixth Grade Pieces," are excellent, and just what I have been wanting to get hold of. I am more than pleased with them.
F. B. CARY.

I am more than delighted with the "Schmoll Studies." The printed explanation at the head of each study is quite a help to the teacher, as it aids in impressing the pupil with the points in the exercises. I intend to use them whenever I have a pupil that can take them.

The "Sonatina Album" received. I think it will prove extremely interesting to the young people.
JENNIE E. N. WOOD.

"How to Teach: How to Study," by E. M. Sefton, is a little gem. I value it very much.
S. M. MEREDITH.

I am delighted with the music sent me. Your "On Sale" plan is a great convenience to teachers.
MRS. DELLA E. ROBERTS.

If possible, I am more pleased with this year's "On Sale" music than the last.
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I wish to express thanks for promptness in filling of orders. To the many expressed wishes for the house of Presser for continued success, I add mine.
KATHRYN CRESS.

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I have been dealing with you now just about a year, and I would like to say, and I can do so conscientiously, that I have never dealt with any house more prompt and accurate in filling orders. Your publications of both music and musical literature are the best, and I can not begin to say enough in praise of THE ETUDE. You may count me among your regular customers.
MISS F. REYNAND.

Please send me one copy of Landon's "Foundation Materials for the Piano." This is the fifth one I have ordered; so you see it is a book that is liked. For beginners it is better than any other I have seen.
MYRTA APPLEBEE.

I am exceedingly pleased with Landon's "Foundation Materials." I very much regret that I did not know of its existence long ago, for I have always dreaded taking a new pupil who is a beginner. Now, with the aid of "Foundation Materials" I will be able to give the first lessons in such a way as will be pleasant as well as profitable. I thank you for your catalogues and for your very generous terms to the profession.
LUCY LOGAN.

THE ETUDE certainly grows better each month, and it is my honest opinion that one year's subscription to it is worth more to the progressive intelligent teacher in small cities and towns than six months' instruction from some of the so-called "professors," for which they must give many of their hard-earned dollars.
ALMA RIGG.

I like THE ETUDE so much that I take pleasure in getting subscribers whenever opportunity affords.
MISS ANNA M. AYLSWORTH.

I am very much delighted with the "American Number" of THE ETUDE. No one can read its contents without being proud of the American musician, and of the great progress that our teachers, composers, and artists are making in our own country. It should inspire all music lovers, so that they may work with renewed vigor to help to advance the musical culture in the United States.
MRS. BESSIE H. TING.

I have just received the MAY ETUDE, a most interesting number. Each issue of your publication seems as if it could not be better, but when the successor arrives, that is still ahead. While there are other musical publications, there is nothing that is so satisfactory to me as THE ETUDE.
IOLA M. GILBERT.

I am sure Schmoll's "Studies and Study-Pieces" will prove beneficial as sight-reading work for me. I am sure they will prove an excellent work for young beginners.
ANNABEL SCOTT.

THE ETUDE grows better and better. I do n't see how I could teach without its help and inspiration.

The Bach edition is great. I have had the supplement framed, and it makes a fine addition to my "music corner."
LENA K. RUNYAN.

I look forward to THE ETUDE each month with keen delight, and would not miss a number on any account.
JOHN HENRY GILCHRIST.

SPECIAL NOTICES

Notices for this column inserted at 2 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

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Somewhat Oriental in character as suggested by the title. It is very attractive in melody and rhythm. Contains practice in changing fingers on repeated notes.

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One of the most popular of Chopin's waltzes, especially for recital and concert purposes. This edition has been carefully fingered and phrased according to the playing of the best artists and will be found a very good teaching edition.

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A useful and at the same time thoroughly attractive concert number, not very difficult, but in a style well adapted to suit the popular taste. It has the form and virtuosic qualities of the larger rhapsodies in smaller proportion, making a piece that is sure to interest both player and hearer.

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A bright, sparkling piece, with plenty of life in it and melodic figures characteristic of flute music. It is carefully fingered and phrased, and we can recommend it for teaching purposes.

2791. Lewis, Charles L. My Own, With You. Song for Medium Voice. Grade II..... 30
A melodious, taking song of the so-called ballad type, in the popular waltz rhythm, especially suited for use in the social circle.

2792. Schneider, Erwin. Love's Dream at the Spinning Wheel. Grade IV, 60
Useful both for musical and technical ends. It has two distinct movements; the first representing the whirl of the wheel, and the second the dream,—a tender, sweet passage broken off by the running of the wheel again. It is sure to be a favorite.

2817. Lebierre, Oliver. Op. 102. The First Violet. Grade II..... 30
A fine composition of easy demands upon the technic of the pupil, and suitable for piano or reed organ. It is in waltz time and very melodious.

2828. Engelmann, H. Op. 376. By Request. Grade II..... 50
A lively, rollicking march in two-step movement. Just the thing to interest the pupil who likes to play for friends at social gatherings.

2829. Eilenberg, Richard. Op. 127. In the Ziller Vale. Grade III..... 40
In the fascinating Tyrolese or Ländler movement. Contains some good practice in staccato chords.

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A beautiful little piece that tells a story as indicated by the title. The music is wonderfully attractive to young pupils. Carefully edited.

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A graceful little melody with an accompaniment partly of broken chords and partly repeated chords. It is useful as a teaching piece as well as interesting as music.

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A fine piece of modern music; interesting in every measure. It will be found a valuable study in bringing out a melody in the inner parts.

2843. Wickede, F. von. Op. 83. No. 1. First Thought. Grade III..... 30
A useful composition for organ or piano. Can be used as a voluntary if desired.

2845. Sorrentino, Eugenio. Willow Grove March. Grade III..... 50
The famous "Banda Rossa," under the leadership of Mr. Sorrentino, made a great hit with this march at Willow Grove Park, Philadelphia. It is full of life and spirit, and in melody and catching rhythm equal to any march before the public.

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